

ABSTRACT

Title of dissertation: THE LIVED EXPERIENCE OF BEING IN A
SACRED PLACE CONSTRUCTED AS AN ARCHETYPAL
CIRCLE

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The purpose of this study is to understand the meaning of women's lived experiences of major archetypes revealed through a "walk about" journey around the directions of a sacred circle. Significant themes are opened up through hermeneutic phenomenological methodology and developed using metaphorical language related to the images that surfaced. Four women took part in several, in-depth, guided imagery sessions with the researcher where they explored different directions of a sacred circle. Their visions and interpretations of this experience, coupled with literary and philosophic sources, further reveal the deeper meaning of a sacred experience and the power of this extraordinary way of exploring women's interior lives.

Multiple metaphors surfaced related to the explored archetypes which were the warrior, divine child, goddess, sage, mother earth, father sky and center. The research opens us to a deeper understanding of a "walk about" in circle by exploring such themes as listening, interconnectedness, relationships, double belongingness, groundedness,

freedom, authenticity, justice, the body's felt sense of being, discernment, attunement,nowness, trust, reverence, the flesh, wilderness, balance, reversibility, intertwining, crossing the chiasm, mirroring, mystical participation, reflection, comportment, moodedness, and the nature of sitting between, to name a few.

Through the voices of these “walk about” women, the knowledge gathered illuminates the elements of what it means to be in a sacred circle and face the powerful archetypes that reside in different regions of the soul landscape. Through this research we come to know an educational process that can serve to reshape women's perceptions of who they are in relation to their souls and a prayerful respect for self that can support both their personal and spiritual growth.

This work is also a personal account of my lived experience of as researcher who actually went on vision quest, used the archetypal circle of healing and wholeness, and participated in Sun Dance to understand the phenomenon. My voice echoes the participants' experiences and themes. Each woman's nature and soul becomes elevated by having taken a “walk about” in an archetypal circle.

THE LIVED EXPERIENCE OF BEING IN A SACRED PLACE
CONSTRUCTED AS AN ARCHETYPAL CIRCLE

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DEDICATION

I dedicate this work to my dear friends, Peggy Parks and Maggie Neal. Their support and belief in the topic made this work possible.

I dedicate it to Francine Hultgren whose tireless editing and advising polished the writing into what you now read.

To my husband, John, whose nature and character constantly inspire me to new growth, I give thanks for your quiet presence and caring support.

To Henry Neisi, “Wild Goose,” for his wisdom stories and the opportunity to observe Sun Dance Ceremony at Eagle Voice Center.

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CHAPTER ONE:
BECOMING WHOLE: THE ARCHETYPE OF THE CIRCLE

A “Walk About” Journey

What is the meaning of a “walk about” that takes one on a journey around the horizon, ultimately bringing one back to the starting point known as home? A “walk about” is taken by Aboriginal Australians to initiate them into the teachings of the “more-than-human-earth” (Abram, 1996, p. 116). It is a ritual journey taken in a prescribed manner along a specific route for the purpose of “recreating the Creation” (Abram, 1996, p. 168). During a “walk about,” the Pintupi tribesman “walks in the footsteps of his totem ancestor” to recreate the Pintupi spiritual world, the dwelling place of the Real People (Abram, 1996, p. 187). What might such a journey require to be successful? What will collecting momentos along the way contribute to an understanding of what it is to encircle a place, bringing it to wholeness and life? What would be the nature of the objects that one might find meaningful to bring back as re-member-ances? What would prompt a person to consider taking the first step? For me that first step came as a response to an intractable illness. For some, it is the simple act of looking in the mirror, as it was for the woman in William’s book.

There was a woman who left the city, her family, her children, left everything behind to retrieve her soul. She came to the desert after seeing her gaunt face in the mirror, the pallor that comes when everything is going out and nothing is coming in. She had noticed for the first time the furrows under her eyes that had been eroded by tears. She did not know the woman in the mirror. She took off her apron, folded it neatly in the drawer, left a note for her family, and closed the door behind her. She knew that her life and the lives of those she loved depended on it. The woman returned to the place of her childhood, where she last remembered her true nature. (Williams, 2002, p. 32)

Genesis of a “Walk About”

My journey, as a woman, as a nurse, and as a disciple of the soul, took me on a very strange path of exploration. The “walk about” was prompted by an extended illness, which left me feeling lost, uncertain, and fearful. The experience of that illness led me to take an alternative path to wholeness and healing. This chapter contains a story about the nature of a “walk about” taken in the wilderness of my soul. The “walk about” is a spiritual journey taken by a person traveling over sacred land. In this instance, I journey inside an ancient, archetypal, circular structure seeking the eternal waters that spring from the center of the soul. To take a “walk about” is to enter the region of desert where myths, symbols, metaphors, and stories come alive.

I have been a nurse for forty-six years and have received formal training in psychiatry. I am nationally certified as an Advanced Practice Registered Nurse, and I am a Board Certified, Clinical Specialist-Psychotherapist. This extensive training and lengthy experience gives me a powerful base to understand and treat the psychological, emotional, physical, and spiritual concerns an individual faces in life. It did not, however, satisfy my quest for a deeper understanding of the spiritual dimensions of the soul. This layer was added when my desire for more led to the cultivation of the art of meditation. This powerful practice brings with it many gifts, among which is the ability to know the sufferings a soul encounters as it struggles to manifest its qualities during a lifetime. Venturing on a “walk about” opens up a vast land offering the opportunity to listen to the soul’s voice and find deeper meaning. Looking in the mirror prompted Williams (2002) to withdraw from her family, seeking solitude to regain her true nature. For me, after years of meditating and experiencing deep calm, life knocked me off center.

I found that I was unable to regain that stability. What was it like to be thrown off-balance? What does a person look like when her soul is disturbed? How does being off-balance manifest in the way a person walks in the world?

Being Thrown Off-Balance: My Experience of Traditional Medicine

A number of years ago I became seriously ill and I sought help from my primary physician. The treatment I received did not relieve the condition. In fact, my disturbance got worse. I began questioning many things related to this disturbance, including its nature and function. My questioning continues now as I see where that experience led me. What is the condition of one's soul when the body is experiencing dis-ease? Do dreams, visions, and delirium play any role in understanding the soul's journey through a disturbance?

Being off-balance was an insidious experience that left me profoundly changed. I recall systematically observing and listing each symptom, visiting the doctor frequently and using this list for reference. The experience covered a span of several years during which my high energy level decreased to that of a sloth. There was a noticeable change in the number of hours of sleep my body required. Its need increased from six to nine hours with a waking sensation of persistent fatigue. There were other noticeable alterations to my body. Most notable was a fifty-pound weight increase and loss of some gross and fine motor coordination. There was pronounced hair loss, excessive drying of the skin, facial structure change from oval to moon-shape, and rapid deterioration of visual acuity. I began to experience periods of sadness, tearing with no apparent cause, and finally frank depression, accompanied by thoughts and fear of impending death. There was an unrelenting gnawing pain in the deep muscles and joints, accompanied by a bone chilling

sensation of cold originating deep within the marrow of my being. This numbing pain was unrelieved by the application of external heat. It was as if the inner flame of my being had been extinguished. There were cyclic low-grade fevers coming in waves every 9-12 days, and accompanying bouts of acute flu-like symptoms lasting for 2-3 days.

For a person whose mind normally functioned as fast as quicksilver, the horror and terror of the experience came from the impoverished lack of thought and inability to concentrate. There was an “un-caring” numbness about self and others that differs from the positive concept of the Buddhist's notion of detachment. I also experienced an absence of commitment and motivation required for goal setting, planning, and follow through. Life seemed to pass me by. It was as if I were sitting on a riverbank watching the water flow, unable to join in the activity. Each time the lab studies returned to the doctor's office, the findings were normal. Finally, the doctor prescribed Inderal, a drug occasionally used by physicians as a placebo treatment for patients identified with an irritable anxiety disorder. My perception of the physician's attitude was one of paternal omnipotence that obligated trust in his findings and opinions. Like a dutiful child I gratefully accepted the prescription. Later at home, demoralization set in with the knowing that I was labeled a neurotic. According to traditional medicine, there was nothing physically wrong with me. Over the next few months the symptoms grew worse. Traditional medicine failed to recognize the nature of my imbalance. When the accompanying depression deepened to hopelessness, I turned in desperation to my church and faith for support. I turned my back on traditional medicine and began the journey of looking for the healer within my own being.

This turning became a structure for survival, a seeking for a source of solace and hope. Clinging to the promise I would not be tested beyond my ability to endure, I meditated, prayed, attended daily mass, and began three years of intensive training in spiritual direction. The symptoms remained and worsened. Finally, I accepted the fact that I was dying and decided to look even deeper. In this search for understanding, I called upon deeper resources. These resources included a combination of the art of meditation and the knowledge of an ancient, archetypal structure used by many religions for prayer. What will be revealed as I attend to my soul's voice? My soul's voice speaks at times in visions, at times in instant knowing, and sometimes from affirming events or through other people. How does a soul unfold the meaning of its message? Moore says spiritual un-foldment follows an alternate line of thought: "Tradition teaches that soul lies midway between understanding and unconsciousness, and that its instrument is neither mind nor body, but imagination" (1994, p. xiii). In spiritual un-foldment, the mind and the body act as the conduits for the soul's expression. The soul's instrument of expression is the imagination and its ability to reveal itself in wondrous detail. What will imagination bring forth as it paints a story illustrating my soul's suffering?

Being Called Home: Dying, the Return to Center

As a young woman I began to meditate and experience what Thomas Merton refers to as the silence of the desert (1978), and Casey (1993) refers to as being implaced or being spiritually rooted in the land like the Navaho. Taking a "walk about" as a young woman led to experiences of razor sharp attention, and my imagination revealed visions of symbols in unknown contexts. To understand these symbols, I sought spiritual direction and was guided to some of the sacred literature of the Native Americans (Black

Elk, & Lyon, 1990; Brown, 1980; Lame Deer, & Erdoes, 1972; Neihardt, 1932/1959; and Storm, 1972). I was directed to a woman who is a Native American, a psychiatric nurse therapist, and a spiritual teacher. I will speak about her in more detail in later chapters. She became my teacher for a number of years, grounding and supporting me as I came to understand this symbolism and the interpretation of its meaning.

Medicine circle and the mandala. Lakota symbolism and its archetypal, circular structure, the medicine circle, became the foundation for internal exploration of my soul. Lakota spirituality teaches that the medicine circle is a metaphor and a mirror for both the soul and the universe (Storm, 1972). This philosophy teaches that anything can be taken into this circular structure for understanding and healing. In time, I found this symbolic structure crossed over disciplines into Western psychiatry. Jung's writings and analytical practice include the mandala, an ancient, archetypal circle, drawn from the traditions of eastern religions (1973). Jung was introduced to this structure by Professor Richard Wilhelm, a German scholar of Chinese philosophy. After Wilhelm's death, Jung wrote a commentary for his work, *The Secret of the Golden Flower: A Chinese Book of Life* (1931/1962). In part of this commentary, Jung explores the nature of circular movement and the meaning of center.

When traditional, western medicine failed to help me understand my experience, I decided to explore the symptoms using the archetypal circle. I am neither Jungian nor Native American, so my approach is a synthesis of these teachings, combined with personal experience using the archetypal circle. I hoped listening would reveal the taken for granted and unattended pain of my life. The silence of the archetypal circle allowed my being to speak of its pain, death, and eventual transformation. The soul can more

easily be heard in the silence of a sacred place and in a silent mind. Through meditation I watched the nature of my soul's struggle for wholeness and heard its cry through the images revealed. I found that listening to my soul is the re-collection of lost images of being. My task was the collection of these lost images, knowing they are the bones of my being and the containers of my soul. Wholeness becomes the re-assemblage of these bones into a spirit that captures the essence of the nature of my soul. Taking a “walk-about” opens the explorer to unexpected meetings with legendary archetypes who walk this desert terrain. One of these archetypes is the Wolf Woman, *La Loba*, whose “sole work is collecting the bones of the soul and reverently breathing the spirit of life back into them creating a she wolf” (Pinkola Estes, 1992, p. 27). I imagined what *La Loba* would do with my aching bones.

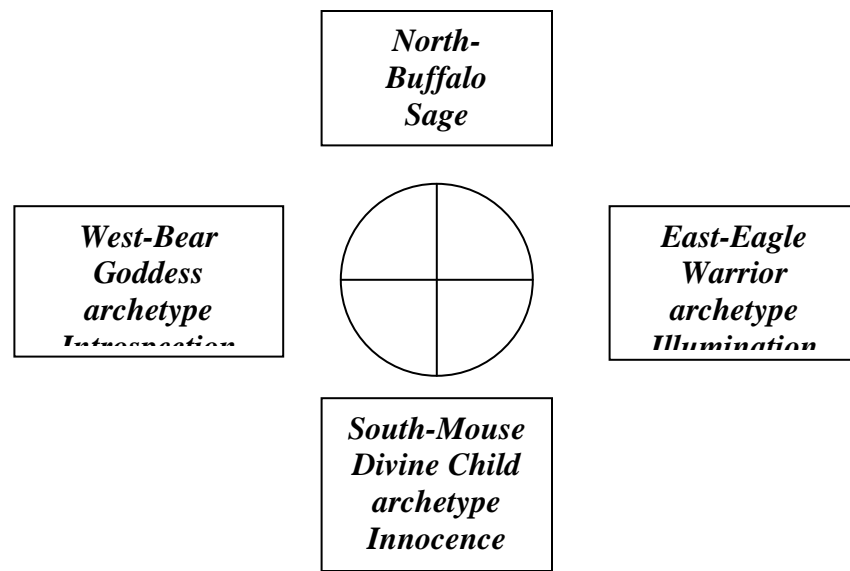
La Loba creeps and crawls and sifts through the *montanas*, mountains, and *arroyos*, dry riverbeds, looking for wolf bones, and when she has assembled an entire skeleton, when the last bone is in place and the beautiful white sculpture of the creature is laid out before her, she sits by the fire and thinks about what song she will sing...so it is said that if you wander in the desert, and it is near sundown, and you are perhaps a little bit lost, and certainly tired, then you are lucky, *La Loba* may take a liking to you and show you something – something of the soul. (Pinkola Estes, 1992, pp. 27-28)

What is it like to gather the bones of a soul, assemble them into a form that speaks of their true nature, and then, prayerfully, lovingly breathe a life back into them? What will I see when I look at my own bones and listen to their story? What scenes will *La Loba* see as she gazes into the fire and listens for a song to sing over them? Will these bones lead her to the song that is needed to heal them? What will *La Loba* see as she views the lost images? What I saw was a Black Mandala forming a symbolic representation of the archetype of my soul. I watched as the Black Mandala oriented to

the cardinal directions of the compass, remembering the meanings of each direction. In Figure 1, a graphic symbol of the archetype circle, and its related meaning is offered.

Elements of an Archetypal Circle

Figure 1:



Adapted from: Jung (1963) and Storm (1972)

Storm drew a map similar to the above graphic, using stones (to represent the boxes) aligned according to the four directions (1972, p. 6). This archetypal map captures the basic features of Jung's archetypes and the nature of Storm's medicine circle. Cultural differences determine the images found in each of the four locations. The animals in the four directions represent the nature of qualities manifesting in the archetypes that reside in a specific direction. What images might be found in archetypal circles drawn by persons from different cultural backgrounds? What roles might language and gender play in revealing the hidden structures of the soul? How might language reveal the hidden structures of soul as the trans-cultural essence of the

foundation of an archetypal circle? What words have other cultures used to name the notion of the archetypal circle?

Mandala circles. *Mandala* comes from the Sanskrit language meaning a graphic symbol of the universe, a circle [usually] divided into four separate sections (Arguelles & Arguelles, 1985). Storm speaks of the *medicine circle* as the self and universe, “This Great Circle is the lodge of our bodies, our minds, and our hearts” (1972, p. 14). The mandala serves two purposes: “to restore a previously existing order...[and] giving expression and form to something that does not exist, something new and unique” (Jung, 1964/1982, p. 247).

Archetypes. What might be said about the meaning of the notion, *archetype*? According to Singer, an archetype represents “recurring types of situations and types of figures” (1994, p. 100). Archetypal figures are great primordial images that suggest the evolving, inherited power of the human imagination (Singer, 1994). Jung designated some of these images as “the Divine Child, the Trickster, the Double, the Primordial Mother” (Singer, 1994, p. 100). In contrast, archetypal symbols from Native American cultures that might be encountered include the Eagle, the Mouse, the Bear, and the Buffalo (Storm, 1972).

This brief discussion of the influence of culture and language on the archetypal circle is offered as guide posts for the “walk about” of the Black Mandala. The Black Mandala is the name given of the sacred space that I used to explore the dis-ease that gripped me for such a long time. It is a “walk about” I invite the reader to take with me. All the while I hold in my mind the image of an ancient archetype, *La Loba*, watching over my shoulder, collecting the bones of lost images of being, as I move through an

archetypal circle I named the Black Mandala. (*La Loba's* voice will be written in Italics to avoid confusion for the reader throughout this dissertation). *La Loba* draws a circle in the sand and marks its center with the tip of her walking stick. She begins to hum a sound like the muffled tone of a distant hive of bees. The text that follows is my experience of looking at the nature of my dis-ease in a sacred, archetypal circle.

The Black Mandala: Entering Into Relationship with Embodied Pain

La Loba sees a woman suspended on a cross already dead with rotting flesh hanging from a skeleton. Smelling the stench of rotting flesh was so stifling it made the woman wretch. Looking around she saw that this cross was one of many lining a long road as far as the eye could see. The enormity of the horror swept over her with the anguish and fear the bones contained. There was a strong desire felt from the bones to stop the process and break out of the circle. The old Wolf Woman held her ground before the fire and softly hummed as she stirred its embers and watched the smoke rise as she added sage to the fire. Finally, a sense of peace came, allowing *La Loba* to observe the lost images. *La Loba* could hear the bones begging to be healed and asking for relief from the misery, while acknowledging if this could not be, then the soul would rather die – to end the suffering.

La Loba heard the reply given to the knelling woman, “I can’t help you.” “You’ll have to fix this yourself!” *La Loba* saw the woman experience a sense of shock and betrayal, and she understood the meaning of, “My God, you have forsaken me!” *La Loba* saw the light within the eye of the woman’s heart turn black. There was a knowing and experiencing of that moment when the Great Light within goes out. The experience of darkness becoming visible to the sight – blackness enveloping each corner of

existence, shining like a midnight sun – cold, distant, empty – an existence without meaning or purpose. Leaning back into the arms of darkness, giving up a life in surrender, *La Loba* watched the soul delivered into the abyss. Abdicating the future of this life, the woman did a free fall into the blackness of the Great Mystery. Darkness within the abyss of a black mandala and its silence became the minister to her soul. She rested in the bosom of its womb, where the seed germ of her soul regained strength and renewal from the Mother of all creation within the bedrock of her sacred ground. While *La Loba* sang softly over the bones, in this primal womb, the soil and soul of Mother Earth labored and birthed a screaming, screeching, eagle warrior dripping in the blood of creation and unafraid of any death. A holy warrior cried out from the pain of birth, lifting a shield with the image of the praying mantis sitting in the bowl of a golden chalice. The Eagle Warrior cried, "This is who I am!" There was a whisper of the voice of Sandoval ringing a similar experience, "For long years I have kept this beauty within me. It has been my life. It is sacred. I give it now that coming generations may know the truth" (O'Bryan, 1956/1993, p. 101).

La Loba and the woman had observed the birthing of a renewed warrior spirit within the woman, a spirit transformed, whole and knowing truth. On another level, *La Loba* watched another aspect of the woman, the birthing and renewal of the woman's capacity to love life. *La Loba* drew the heart line of the wolf bone skeleton and breathed into its nose. She chanted a birthing song and watched the body of the wolf take form. She laughed as a great, white wolf, whole and beautiful, stood and ran off into the hills. *La Loba* waved as it turned and howled to her. *La Loba* named her and blessed her.

The Black Mandala meditation is completed with the birthing of two soul aspects of being. One is the masculine, eagle warrior, and the other is the feminine, wolf soul. The healing takes place on several levels at the same time.

Taking Time to Regroup While Wondering

Not long after completing the Black Mandala, laboratory studies indicated my thyroid hormone levels were very low. Given these findings, I was diagnosed as having hypothyroidism and started on thyroid replacement. The symptoms described earlier present a classic picture of this syndrome. My body began to mend, the depression lifted, and gradually my ability to think and concentrate returned. The quicksilver speed of thought processing that had been normal prior to the illness never returned, nor did my accustomed high energy level. It took time before I had the resolve to face all the lost images stored in the journal. I knew the “walk-about” journey would be understood by only a few people, so I remained silent about its meaning until now. The discovery of a masculine aspect within my soul was an empowering experience. I was shown a direction in my soul where my life force is strong, protective, and possesses qualities I would need in life to be successful. Having a guide like *La Loba*, gave another direction, the place where wisdom resides. The sage within my soul guides and corrects my course and journey on a “walk-about.” These discoveries gave me confidence and self-assurance regarding my ability to cope with future adversity. The length of the battle to regain balance and health lasted approximately five years. Looking back, I felt reborn, relief, and wonder. When wonder is present, where does it lead?

What did I gain from this “walk about” in the Black Mandala? I learned that suffering can be an opportunity, revealing the transformation and purification of soul. I

was privileged to observe the emergence of a warrior aspect within myself. In the past, this image of a warrior aspect was projected outward onto men in my environment. I looked to these men for leadership, power, protection, and guidance. I came to realize that this aspect lives within my own soul. I own this warrior aspect of being; I claim him, and I hold him dear. I do not give this aspect away by projecting it onto others, nor do I allow him to become a lost image of being. I also learned that in some instances Western medicine is powerless to intervene when the person is on a spiritual journey. Healing comes when the person sees the light.

Notions of dis-ease. Kalweit (1988) makes a distinction between the characteristics of a pathological condition and the characteristics of a spiritual quest:

A sickness that is understood as a process of purification, as the onset of enhanced psychic sensitivity giving access to hidden and highest potentials of human existence, is therefore marked by very different characteristics than those ascribed to pathological conditions by modern medicine and psychology – namely that suffering has only negative consequences. According to the modern view illness disrupts and endangers life, whereas the shaman experiences his sickness as a call to destroy this life within himself so as to hear, see, and live it more fully and completely in a higher state of awareness. (p. 91)

Moore (1994) provides a different perspective of illness by suggesting that the loss or neglect of soul brings about symptoms: “obsessions, addictions, violence, and loss of meaning” (p. xi). Achterberg validates this notion by saying: “Disease is inevitable if life loses meaning and one forgets the feeling of belonging and connection” (1988, p. 121). Another view of illness is offered by Ywahoo (1987): “Illness comes from thoughts of separation and conflict, ideas that there may not be enough or that one may not be worthy to receive the abundance of this universe” (p. 121). When illness is viewed from a native’s perspective, “the very notion of illness is a mystic one...illness is like a wave, an

outside influence which weighs down upon the sick man and possesses him...the cause is in the invisible world” (Levy-Bruhl, 1910/1985, pp. 263-264).

In the Black Mandala, my sickness was transformed into a spiritual quest, resulting in the unfolding of deep spiritual meaning. This “walk about” took me to the warrior archetype within my soul. I found inner strength, compassion, and support from a loving, brave aspect that protects and guards my being. Also, I gained a wolf nature.

I wondered how taking a “walk about” in an archetypal circle might be helpful to others. I wondered what they would observe in their soul landscapes and what collectibles they might bring back. I wondered how others might describe their experience of a “walk about” in an archetypal circle? All these wonderings led to this study that examines the lived process of being in a sacred place. The phenomenological question I enter with asks, **“What is the lived experience of being in a sacred place constructed as an archetypal circle?”**

Symbol immersion. Once the images are captured by the imagination, how might people begin to listen to the hidden meanings offered? One approach that might be helpful is a technique used in dream analysis called *symbol immersion* (Savary, Berne, & Williams, 1984):

In *Symbol Immersion*, we focus on the symbol and experience its unique qualities just as it is, without letting the symbol change in appearance or activity. We want to see it, hear it, feel it, smell it, know it as it is in all its detail, so that if we were ever to meet it again, we would recognize it instantly. (p. 74)

What might the use of symbol immersion reveal to the Old Woman as she watches the un-foldment of one of the Black Mandala images? What knowledge will be uncovered as layers of hidden meaning are revealed about the chalice symbol? Again, *La Loba* sits by the fire and watches as the flames reveal some of the mystery the chalice

holds in its being. She draws a circle in the sand and marks the spot where the sun rises as the point of beginnings. The text that follows is my experience of entering a sacred, archetypal circle with the intent of focusing on one symbol using symbol immersion.

A “Walk About” With the Chalice Symbol

La Loba sees the woman make an offering of sage, tobacco, and cornmeal to each of the archetypal points of the circle. She hears the woman state the intent of the “walk about” and ask for guidance, love, and protection. Bowing, she shows respect to the sacred powers that reside within the circle. The woman sits within the circle holding a symbol of the chalice. She will face each of the four archetypes in turn, moving in a clockwise direction, beginning in the East. *La Loba* can hear the woman thinking about the journey. *La Loba* sees each scene reflected in the fire as it unfolds within the mind of the woman.

East: The Place of Eagle Power

The initial experience is one of flying over a vast green plane. The landscape below is viewed from an aerial perspective several hundred feet above ground level. Beneath and directly in front stands a huge, stone building in the shape of a cross. From this view there is a descending perspective to approach the building, and on closer inspection, it becomes apparent that the structure is a church with a cross-shaped foundation. *La Loba* sees that the woman is standing in front of an entry to the church. Approaching this church from its eastern gate, she moves closer, touching the walls and finding them made of cool, smooth, white marble. A screen of flames stands before the entryway to the door, acting as a barrier to this passageway. The woman steps into the flaming screen and stands within it until the color of her being matches that of the

flames. When this color match is made, the eastern door of the church opens. Passing into a lighted hallway, the woman sees a large, marble altar with a red, crystal chalice on it. She moves closer and kneels. The woman's attention is focused on the goblet as she asks it to speak of its meaning. Her vision shifts to the right of the altar where the lifeless form of another woman is seen lying on the floor. This lifeless form holds a long stemmed, wilted red rose in her left hand. Another woman approaches and is seen picking up this lifeless form, taking the red goblet from the altar, and giving the lifeless woman a drink of its contents. The deep, red fluid contained in the chalice restores the appearance of life to both the lifeless woman and the wilted rose.

La Loba sees this woman now matches the color of the liquid and is surrounded by a radiant, red color. The woman carries the chalice in both hands before her as she walks into a stone dungeon filled with prisoners chained to the walls. She stops by each, giving them a drink from the chalice. The prisoners are transformed from dark beings to freed, light beings seen walking toward a bright light located at the far end of the dungeon.

La Loba hears the woman make a mental note that the chalice symbol is kept in a part of the soul identified as a church. She hears the woman ask, "What is the meaning of the red rose? Who is the woman who uses the chalice to heal? What does it mean to be a carrier of a chalice? The woman will seek answers to these questions another time. Now she must focus on this "walk about." She thanks the archetype in the East for revealing the meaning of the chalice symbol from that perspective. *La Loba* watches as the woman moves on to the place on the circle where the soul has no shadow.

The South: the Power of Mouse, Coyote, or the “Divine Child”

The first image noted is that of a dagger shaped, dark object sticking in the left ear of a woman. The dagger is removed from her head. Then a huge, black, cog-nailed boot is seen planted on top of the head of a woman who is buried in dirt up to her neck. The weight of the boot is experienced as unrelenting and crushing. This sense of compression is accompanied by feelings of depression and thoughts of hopelessness, tightness about the neck, and pain in the left ear (a sharp, stabbing pain). There is tightness about the neck felt and sensed as a suffocating, shortness of breath. The boot is removed and the pain in the left ear eases. Another boot is seen standing on the back of the neck of a woman who is hog-tied and unable to move. The boot is removed. The woman is released from the ropes and helped to stand up.

In the next scene a small, female child is observed. This child carries within her body the outline form of the image of the chalice. The heel of a combat boot is crushing the child's head. The child's spirit turns from light to black as it dies from the crashing weight of the hostile, aggressive boot. The place where the chalice was seen in her body becomes a dark, empty space. The woman on the “walk about” sits and holds this child and watches the approach of a luminous, iridescent female with many small, dancing children about her. From her breasts there pours a golden, liquid ray of energy. Each of these children carries within her being the image of a chalice. As they move about, this chalice is filled by the spraying, golden energy from the Great Mother. The child whose chalice is black is placed on the ground before this Great Mother. The Great Mother looks at the child and fills her with energy.

Again *La Loba* observes the scene as it shifts to that of an old, bearded man lifting a chalice above his head. A statue of the Great Mother stands elevated on a platform before him. There is a light ray beaming from the statue's eyes down upon the man. This gaze meets the light ray from the old man's eyes as he looks up worshipping her. Both images change the focus of their gaze to the raised chalice. As these two rays meet upon the chalice, it bursts into a living, breathing, energy form of a child spirit with the outline of the chalice within her body.

La Loba knows the woman's understanding of South will be a choice between the perspectives of Mouse, Coyote, or the Divine Child. Mouse power is traditionally the place of innocence, while Coyote power speaks of an archetypal aspect known as "the Trickster" (Mehl-Madrona, 1998; Storm, 1972). Jung's conceptualization of this power is the "Divine Child" (Singer, 1994). *La Loba* hears the woman wonder about the damage done to the woman and the child. She hears her ask, "What could cause such extensive soul damage?" She notes that in the South the chalice is carried inside the child's soul and that the feminine soul is being crushed by a powerful symbol: a black, cog-nailed boot bearing down on the head of the feminine. She asks, "Who are the old man and the Great Mother who know how to use the chalice to heal the Divine Child?" Again, the woman must answer these questions later. She thanks the power of the South and turns to face the archetype in the West. *La Loba* draws a circle and marks the place where the sun goes down, the go-between-place for shamans.

Some persons ask, "Why are weapons so prevalent in this meditative vision?" The weapons represent the nature and power of thought projections of other souls on the life experience of the being. The weapons are symbolic images describing the nature of

the projected thought forms and the nature of the relationships and the environment surrounding the being.

The West: the Power of Bear and Intuition

The first image viewed by *La Loba* is that of a dark object sticking in the center of a circular light. On closer inspection, the dark object is plunged into a circular light located in the throat of a woman. A hand grips the dark object and pulls it upwards and out of the light revealing an ebony handled knife. A black, tar-like substance begins to extrude slowly from the opened throat wound. After a time the flow becomes clear and the wound closes. The entire area of the throat changes color to a clear, light blue.

The next image seen is that of a bright-headed woman wearing a band around her neck resembling a black, velvet choker. Below this, the woman's body is dark. The woman struggles to remove the collar and shackles from her wrists and ankles. As she does this, a large body chain is seen falling away. Finally, the woman is seen standing upright and transformed into a bright, luminous, golden female.

The woman continues to focus on the chalice symbol. The next image is of a large spike driven down through the central axis of a goblet. The spike is removed, allowing a stream of light to flow upwards through the central axis of the chalice. This stream of light creates a fountain spray of light that falls over and around the chalice, changing its color to a clear, light blue.

The last image viewed in the West is that of a four-sided pyramid with a brilliant peak. At the neck of the peak is a black, constricting collar blocking the flow of light down through its base. The collar is removed, allowing the light to flow downward into the body of the pyramid. The increased light from within the pyramid reveals a second

inverted, identical four-sided pyramid balanced on the tip of the first. This second pyramid also becomes bright. The light emitted from it descends into and fills the body of the first pyramid. This exchange of light between the two pyramids forms a star-shaped symbol with six bright points.

La Loba knows the Bear resides in the West and is considered a great healer by Native Americans. The West is the home of the archetype of the Goddess for Jungians. *La Loba* hears the woman ask, “What does it mean when the flow of energy through the chalice is blocked at the neck?” She notes in her journal that there is a relationship between the chalice, the pyramid, and the six-pointed star. The woman thanks the power of the West and turns, preparing to move to face the North. *La Loba* knows the woman is moving now into the land of wisdom where the great masters make their home. She wonders what the power of the North will offer this young novice as she continues to search for the wisdom contained in the chalice. *La Loba* draws a circle in the sand and marks a spot as she looks up to the North Star. It will be a long, cold night.

The North: Power of the Sage and the Buffalo

La Loba watches as the woman sees a large, green-eyed, praying mantis looking at her eyes. The mantis is standing in the bowl of a luminous chalice. The chalice is sitting on the top of the head of a snowy owl. Both the mantis and the owl are facing the woman and talking at the same time. The young woman sits for a long time, but no further lost images of being are given to her.

The woman asks, “Why is a mantis sitting inside a chalice?” Why is the chalice seated on top of the head of an owl? *La Loba* knows the power of the North is the wisdom contained in the lived experience and learned knowledge of the elders. The

wisdom of the North is the “give-away” expressed as service to the people. *La Loba* sees the woman bow to the power of the North and turn to face the Center, the place where all things come and go, and the portal of new possibilities. *La Loba* stirs the embers while adding more wood to the fire. It has been a long, cold night. As she draws the final circle, *La Loba* marks the spot at the center, then lifting her arms skyward, prays: “*For all my relations.*”

The Center: The Great Mystery and The Transcendent Function

La Loba adds more sage and cedar to the fire as she watches the woman’s “walk about.” The image seen is an outline of a woman with a beam of light coming out the front and back of her throat. This beam of light reorients its axis so that it now shines out the top of the woman's head and down through her body out the bottom of her feet. The woman's throat opens from the front, revealing a ray of light bursting outward as a gushing red ray. In the center of the red ray, a woman is wearing the form of a green mantis while standing on the head of a snowy owl. *La Loba* smiles as she watches the woman bow and give thanks. *La Loba* knows the Center of an archetypal circle is the seat of the Great Mystery and the location of the transcendent function (Singer, 1994; Storm, 1972). The Center is the place where everything comes and goes, and it is “the beginning of life and the ending of life” (Sun Bear, Wabun Wind, & Mulligan, 1991, p. 25). *La Loba* watches as the woman reverses the order of the “walk about,” and departs the circle. The woman returns to *La Loba*’s campsite where she eats and rests before beginning an even more difficult part of her “walk about,” shaping a sense of meaning from the collected fragments of the retrieved chalice symbol.

Uncovering Inner Depths of Being: Confirming Truth

“Meaning making” is akin to the Zen of archery. During meditation, the Zen archer becomes one with the bow, the arrow, and the target. Following a deep inhalation of breath, the archer exhales in the instance the grip releases the arrow. The archer becomes the spirit of the arrow and flies through space to the point at the center of the target, seeing the act already completed within the imagination. *La Loba* knows this sensitive ability requires discipline and precision developed through patience, trust, and suspension of self-importance. Will the woman hit the mark as she expresses the inner depths of meaning revealed by the chalice “walk about?”

La Loba asks, “*Tell me what spirit revealed to you in the East, realizing that this dimension unfolds the meanings of the spiritual power of the chalice?*” The woman responds:

Within my soul, there is a church and the chalice is located on the church’s altar. There is a woman within this church who knows how to use the chalice to heal, restoring the flow of life and creating a chalice carrier who has the same ability. The chalice contains the life-blood of the feminine aspect of women’s souls.

La Loba is drawing symbols in the sand, looking up she says, “*What is spirit telling you about the forces that damage the spiritual power of your chalice and kill the life-blood of your feminine aspect?*” The woman replies, “I have no voice or power in my church. My needs are not acknowledged and my prayers go unanswered, falling on ears that do not value the perspective or nature of my being.”

La Loba hands the woman an owl feather. “*Go on to the South, the seat of the emotional power of the chalice.*” The woman remembers:

I recall destruction of the chalice within the child aspect and unrelenting oppression of the feminine aspect. There was a Goddess and a wise old man whose combined vision can recreate the chalice within the child aspect. The

Goddess fills the chalice of a child with flowing energy from her heart and breasts.

La Loba stares into the fire and wonders if the arrow will hit the mark? “*What destroys the voice of this child and silences the feminine of her emotional expression?*”

“The cultural environment in which I live does not value the voice of a female child or the voice of the feminine perspective,” she replies.

Handing the woman a pewter chalice, *La Loba* nods and says, “*Go on to the West, the place of Great Bear and the physical power of the chalice.*” She begins:

I recall seeing blocks and constrictions located in the neck area of the body, while feeling the oppression of the feminine again. There was a temple shaped like a stacked pyramid with a block near its top where the altar is located. Clearing this block revealed a bright, six-pointed star, shining from the altar of the temple.

“*What is the meaning you shape from these fragments of images given to you about the chalice?*” asks *La Loba*. The woman replies:

I live in a culture that restricts and blocks the mental development of women and devalues the intuitive expression of the feminine way of knowing. In truth, my intuitive, feminine mind lives in a temple where the chalice shines forth as a six-pointed star on its altar.

La Loba smiles as she hands her charge a beautiful, red rose. “*Continue on to the North where I live. It is the place of the Buffalo, Wisdom, and the mental power of the chalice symbol.*” The woman begins:

I am cold and it is night. I see a green, praying mantis standing in the bowl of the chalice, sitting on top of a snowy owl’s head. I know I embody the meanings of these symbols. You taught me in the past that the owl signifies feminine wisdom and the mantis signals a voice speaking spiritual truth. The chalice holds the mantis and rests on feminine wisdom. My voice holds this wisdom.

La Loba reaches into her medicine bag and gently pulls out a small box containing the dried body of a green mantis and a mantis egg case. She passes these to the

woman as she nods. *“Go on to the Center, the Great Mystery, the place where everything comes and goes.”* The woman recalls:

Everything is light. I see an energy center at the throat opened, healed, and its ray reoriented. Within this energy center, a female mantis is standing on the head of an owl, surrounded by a red ray. My voice embodies the truth of feminine wisdom.

La Loba sees the arrow hit the center of the target. Drawing a small bundle from her pack she hands the contents to the woman saying:

This is the essence of my soul. Take it and cherish it, my child, you have earned a place among the Sisterhood of the Wisdom Keepers. You flew like the spirit of a mighty warrior’s arrow – straight and true to the center of my heart. I name this tiny pup, “Red Bear.” Keep her close. She will guard you with her life.

Reflecting Back

We began this journey together looking at the record of a devastating illness. When traditional medicine missed diagnosing this ailment and the suffering continued I turned to two ancient archetypes, *La Loba* and the archetype of the circle, for healing. “*La Loba*, (also called) The One Who Knows, is within us...in the deepest soul-psyche of women...the point where the I and the Thou kiss, the place where women run with the wolves” (Pinkola-Estes, 1992). I met *La Loba* while walking in the wilderness of my soul. She was my guide and support as we looked at the damage of a life time to an aspect of my soul. We went into the desert, collecting the lost bones of my being. Pinkola-Estes (1992) describes the nature of a desert environment in the following:

A desert is a place where life is very condensed...Life in the desert is small but brilliant and most of what occurs goes on underground...Many of us have lived desert lives: very small on the surface, and enormous under the ground. (p. 37)

In this enormous, hidden underground, my wolf bones were retrieved and reassembled. Wolf bones are the “indestructible soul-spirit” and “the Wild Self, the instinctual

nature...dedicated to freedom and the unspoiled” (Pinkola-Estes, 1992, p. 35). My soul was damaged by being over trained, over disciplined, over cultivated, over functioning, over clean, over done, over organized and over correct. My true nature was wild, but my environment and culture expected this aspect of being to be suppressed and submissive. Wanting acceptance and success, I unwittingly conformed and participated in the destruction and repression of my most valuable asset, my voice. When I say voice, I include more than just speaking my opinion, I mean speaking with “The Mythological Voice of the deep psyche” (Pinkola-Estes, 1992, p. 31), the voice of the prophet, the poet, the oracle, the chanter, the lover, the saint. I now voice this deep truth and have learned to honor it. I stand naked beneath the moon as Howling Wolf and howl to my soul’s content. I pray my sisters will someday find their way to this place and join me. This once wounded healer knows the way home.

Projecting Forward

For a long time after meeting *La Loba*, I wondered if this way of listening and collecting lost images of being could be used by others and studied by a researcher. I am aware that what participants say they experience as they face the powers within the archetypal circle will be the text used to explore the phenomenon. Approaching this phenomenon will require a deeply interpretive method of inquiry.

The most suited approach for this difficult task is hermeneutic phenomenology. Biblical scholars use this method of research to examine ancient texts. I am interested in the content and context of modern, American women’s spiritual texts. I limit my study to the exploration of women’s experience in an archetypal circle because the encoded images on the body are sensitive to gender and cultural influences. Also, in western

society, the male's spiritual development is different from that of a woman's. In this study, I am led by this phenomenological question: **“What is the lived experience of being in a sacred place constructed as an archetypal circle?”** In the next section, I briefly respond to the question a reader might pose: “What is hermeneutic phenomenology?” A more detailed explanation of this research methodology follows in Chapter Three.

Hermeneutic Phenomenology

Hermeneutic phenomenology is the study of lived meanings through the interpretation of text or some symbolic form (van Manen, 2003). This approach studies what participants say about an experience as they live it, their words holding great meaning. When individuals experience the same phenomenon, their text will have imbedded within it common themes that reveal a deeper meaning and understanding of the phenomenon, as well as unique themes particular to their experience. Van Manen assists the researcher's task by elaborating on the research process and broadly defining the elements that make up this research (2003). He calls these elements research activities, or a framework for “doing” phenomenology.

Van Manen's Framework for Phenomenological Research

Van Manen (2003) recommends the use of six activities, forming a basic methodological structure for hermeneutic phenomenological research: 1) turning to the phenomenon; 2) capturing how the phenomenon is lived; 3) identifying the elemental themes; 4) describing the phenomenon through writing; 5) rewriting and rewriting; and 6) remaining oriented to the phenomenon (pp. 30-31). These are components that help to bring forward the nature of the phenomenon for a researcher. When speaking of this

methodology, van Manen relates: “To *do* hermeneutic phenomenology is to attempt to accomplish the impossible: to construct a full interpretive description of some aspect of the lifeworld, and yet to remain aware that lived life is always more complex than any explication of meaning can reveal” (p. 18).

Another unique feature of this methodology is that researchers are required to state their pre-assumptions at the beginning of the research so that readers know in advance the perspective from which the researcher views the phenomenon. In the next section, an attempt is made to clarify my assumptions.

Pre-understandings Held By the Researcher

I believe there is a universal, energy system that connects all manifested things. I believe this energy system is directly related to what many describe as the spiritual experience in their lives. Ancient religions attempt to map this system for their followers and these religions have left structures, myths, and traditional teachings that guide the spiritual lives of those who continue to follow these teachings. There are abilities that can be developed to assist one in accessing this system. Among these abilities are respect, intent, solitude, attentiveness, humility, profound stillness, and courage. The nature of the energy system in the environment surrounding a person has a profound effect on the quality of his/her spiritual life. I believe that disturbances in the energy system of a person or place come from powerful, negative, energy sources that can adversely affect the person and the environment resulting in imbalance, particularly felt by individuals who might commonly be referred to as sensitive. I believe that pathological disturbances to the physical body result when that negative energy is experienced from a powerful negative force and/or for an extended period of time. For the majority of people,

awareness of this energy system remains unknown, unnoticed, and taken for granted. For the person on a spiritual quest, refining these abilities leads to a more complete awareness of the elements that make up this energy system. For the person on a spiritual quest, all things are experienced as forms of energy. Color, sound, thoughts, textures, wind, and rain are considered different forms of manifesting energy. The archetypal circle is a reflection or map of this energy system and its study forms the basis of the phenomenon I am interested in.

Organization of the Journey

In Chapter Two, the qualities of a spiritual teacher or helper are probed using the example of a person who guided me. There will be other voices sharing their experiences and demonstrating the varieties of communication that occur. These voices include religious leaders and ordinary people. There is a woven dialogue offered, illuminating the elements that assist in taking a “walk about.” I rely on the words of some of the great spiritual leaders and philosophical writers to illuminate points I will attempt to clarify. Levin’s work on “listening” introduces the notion of “hearkening,” a process that captures the essence of the relationship between self and other that follows attention (1989). Casey’s (1993) invaluable exploration of “sacred place” reveals the importance of “implacement” for people, such as the Navaho, who view themselves as spiritually rooted to their land like a tree. It is to Merleau-Ponty (1948/1968) I owe deep gratitude for the ground breaking explanation made of the notion, “the intertwining and the chiasm.” This body of work is a philosopher’s attempt to explain the notion of “mystical connectedness” with all things, a theme addressed by Levy-Bruhl (1910/1985). Various

Native American, Zen Buddhist, and Tibetan Buddhist authors also are called upon for what their voices reveal about healing and wholeness.

In Chapter Three, the philosophical underpinnings briefly introduced in Chapter One are explored further. Links between Native American and Western philosophical thought are made where they relate notions that support the phenomenon of interest. I rely heavily on van Manen's research methodology to structure the discussion of phenomenology. The mythical origin of the Native American's fourfold construction of an archetypal circle is related to Heidegger's hermeneutic round dance of the mind. The qualities of implacement, mindful attention, and embodied listening, as they relate to the nature of sacredness, are explored. The role of silence and the life world essentials are highlighted as guides for the researcher's ability to stay oriented to the phenomenon. The connection between Merleau-Ponty and Levy Bruel's discussion of the meaning of intertwining, the chiasm, and mystical participation is explored. The sacredness the participants find within their beings as gifts from all being is noted. A postscript on Heidegger gives my opinion of the man and the philosopher. I owe him a great debt of gratitude for his work on the round dance of the mind. Without this important philosophical study, the exploration of the archetypal circle would not be possible.

Chapter Three ends with a discussion of the actual plan for my phenomenological study.

In Chapter Four, the participants are taken on a "walk about" with an archetypal animal (salmon) that represents the quality trust. From this experience they learn the directions of the circle and the influence the directions have on how the salmon presents itself in each of the directions. The participants learn how the holy wind of being flows through the directions and their own beings, and they establish a relationship with salmon

that will serve them well in future “walk abouts.” The participants experience mystical participation, intertwining, crossing the chiasm, and becoming one with the archetype. The notions of the connection of all being, the holy wind, and reciprocity are explored. This exploration lays the foundation for the participants to enter the great round dance of their soul landscapes.

In Chapter Five, the participants resume the “walk about” of their soul landscapes using the knowledge and process gained in Chapter Four. This journey is a circumambulation of the archetypal circle with stopping points at each of the four corners where the residing archetype is engaged. This exploration of being is a round dance of the mind where the influence of what was learned in Chapter Four plays a major role. Using active imagination, symbol immersion, and the structure of the circle itself, each participant dialogues with the archetype in residence in a specific direction. The participants engage the hero archetype in the east; the child archetype in the south; the goddess archetype in the west; and the sage archetype in the north. The participants find in some areas of their soul landscapes they are very strong and powerful; in others, there is damage or blocks to its function. They learn that being present with the archetype for longer periods of time, attending to the nature of being’s needs, brings wholeness to the soul landscape. The researcher learns the beautiful nature of each woman represented in the symbols and images (her mementoes) each woman finds as she travels the soul’s landscape.

In Chapter Six, the women explore the archetypal parents of the universe. They circumambulate regions of their souls identified as places for the sacred implacement of the archetypes of Mother Earth and Father Sky. The mythical origins and natures of these

archetypes is revealed using ancient stories from the literature. The women find in this exploration how these archetypes influence their beings and the nature of their relationship to these beings.

In Chapter Seven, the participants build on the process revealed in the preceding “walk abouts.” They embark on the “walk about” of the vertical axis that passes through the center of the soul landscape. This journey takes the women to each of the seven sacred stones at center that represent a vertical series of directions relating to the seven sacred chakras of the energy body. In this Chapter, eastern mythology meets Native American religious thought and forms the link that reveals the connection to the organs in the human body. The Chapter closes with the women entering into the tabernacle of their souls where the Being of All Being resides for each being.

In Chapter Eight, the significance of the study is discussed and a pedagogy of sacredness is proposed. How the findings can be applied to the education of advanced practice, psychiatric nurses and the wellness community is explored.

CHAPTER TWO:

UNFOLDING THE NATURE OF BEING IN A SACRED PLACE

Becoming Djang

In Chapter One, I take a “walk about” in an archetypal structure as a means of re-creating the original creation of my being, resulting in spiritual wholeness. I journey with an ancient archetype, *La Loba*, in a place made sacred by ritual intent and respect. Several alternative perspectives of illness are voiced, followed by the sharing of my experience of symbol immersion. During the exploration of the chalice symbol, its meaning, as the container of the nature of my voice, is revealed. This meaning alters the course of my life. My interpretation is that betrayal of the nature of one’s voice results in spiritual death and loss of the ability to speak and hear truth. There is a brief introduction to hermeneutic phenomenology and van Manen’s framework of research. I share a distilled version of my pre-understandings of the phenomenon and point the way to Chapter Two.

In this chapter, I look more closely at the qualities of an embodied, spiritual teacher, sharing my experience of such a person. I pay tribute to a woman who embodies the archetype, *La Loba, One Who Knows*, who grooms her pupils so that they become Djangs with each sunrise, walking the song-lines of soul and Mother Earth. “Becoming Djang” is becoming the Ancestor, “transforming himself into some physical aspect of the land” (Abram, 1996, p. 165). The voices of others relate what it means to be in an archetypal circle. The diversity of approach to these “walk abouts” is apparent. The nature of being within an archetypal circle is one of building a sacred place for worship, wholeness, healing, and the reception of wisdom.

Along the way, *La Loba* continues guiding and probing her pupil, Howling Wolf, asking: “*What do you plan to pack in your dilly bag?*” *What do you think a Bushman means by saying he’s “becoming Djang?”* (*La Loba’s* dialogue continues to be written in italics to prevent confusion for the reader.) I journey again with *La Loba*, watching as she teaches the elements of being that constitute sound preparation for a “walk about” in an archetypal circle. These elements are symbolically packed in a *dilly bag*, “a bag or basket woven of rushes or bark and commonly used by natives in Australia” (Morris, 1981, p. 370). A dilly bag is similar in meaning to a medicine bag. It contains sacred objects that represent a spiritual relationship with the nature of the meaning of the symbolic object. *La Loba* takes her charge inside a sacred Kiva, “an underground room in a Pueblo Indian village, used for ceremonies” (Morris, 1981, p. 723). While in the Kiva, *La Loba* instructs Howling Wolf to observe the building of this sacred place and to reflect on its symbolism. *La Loba* repeats the legend of the gifting of the sacred pipe by Buffalo Calf Woman, acting out how one prays in a sacred manner with a pipe. The purpose of this “walk about” is to bring the pupil closer to her Real person within, a Djang. “Becoming Djang” is becoming the Ancestor, “transforming himself into some physical aspect of the land” (Abram, 1996, p. 165). “*The Aboriginal tribeswoman takes a ‘walk about’ to ‘become Djang’ when she follows the trail songs of her ancestors across the land*” notes *La Loba*.

Packing A Dilly Bag

La Loba sits by the fire weaving a bag-like basket made of rushes she gathered earlier that day. I struggle to imitate the movement of her hands, creating my dilly bag, while listening to her mumble under her breath. “*We will travel light and live off the*

land. What we look for can not be found here in the suburbs. Too much noise, too many people, and not enough spirit lives in the land. Can you drive that thing?" she asks, pointing to an old Ford coup. *"It will save us time to start by car. Take the main highway North toward Sadona."* I had forgotten to tell her about the clutch, hopping along into second, double clutching into fourth, rocking back and forth, *La Loba* sighs and swears. It is hot, well over 100, and the sun blazes down, still climbing, sure to set a record. *"Turn left."* We are heading straight into a desert region on a dirt road. My dilly bag is full of books and unfinished; her's is bulging. I begin to worry about sun block and water. I wonder why we are going so far from civilization. "What is it about the desert she wants to show me?" *"Stop here!"* There's nothing here, only sand and rock for miles. *La Loba* lifts her dilly bag and walks out, humming. I wonder how an old woman can move so fast.

As the hours pass, thirst begins to grip my whole being. I feel the lining of my throat shrivel and begin to close. *La Loba* hands me a round pebble and says, *"Suck on this."* By now the sweat is making rivulets down my body, and there is a spot on the top of my head that feels like it is being fried. My brain is pulsing with each heartbeat, as it becomes a mass of throbbing pain. *La Loba* stops, taking out her knife she cuts into a barrel cactus, and hands me its pulp. *"Chew it."* The fiber is wet and coarse, giving me relief from thirst. She cuts the round, red fruit from another cactus. After peeling it, she hands it to me. The fruit is sweet and refreshing. *"We'll rest a while in the shadow of that large cactus. I suggest you take that big, fancy barrette out of your hair, unless you like having a headache."* I reach up and feel the burning metal as I unclasp it. I had forgotten

I was wearing it. *“Put this bandana around your head so that a point hangs down between your eyes. Rub this juice over your face and arms.”*

I watch her as she uses a stick, poking about the rocks and digging holes in the sand. I fall asleep, wondering what she looks for, and begin to dream. I hear a woman say:

Wilderness courts our souls...It's strange how deserts turn us into believers. I believe in walking in a landscape of mirages because you learn humility. I believe in living in a land of little water because life is drawn together. And I believe in the gathering of bones as a testament to spirits that have moved on. If the desert is holy, it is because it is a forgotten place that allows us to remember the sacred. (Williams, 2002, p. 77)

I understand I need humility, belief, trust, and openness to be in desert wildness, where walking without water, collecting bones of souls, and returning to forgotten places are the gifts spirit offers. I wake to find *La Loba* tending a small fire, humming and grunting to unheard songs and sounds. While handing me a wooden bowl containing roasted grubs and roots, she comments, *“About time! Eat as you walk. We still have far to go.”*

Body Ear Sense(ing)

The trek continues until nightfall when *La Loba* stops, faces the sunset and performs her evening prayers. I collapse on the spot where I stand, falling into a deep sleep. Sometime during the night, I dream about a body becoming a giant ear with roots descending into the earth, listening to a heartbeat. As I wake, I try to catch the images of the dream before they slip away. I know *La Loba* will ask about my dreams and my understanding of the symbols and their meaning. Turning over, I see *La Loba* praying, smoking her pipe, and welcoming the sunrise. The moment the sun crowns the edge of the earth, *La Loba* lifts her arms skyward, and begins singing and dancing. As the sun's rays crest over the horizon, I catch a fleeting glimpse of a golden eagle lifting a huge ball

of light into the sky. I feel a surge of powerful energy sweep through my body. Finally, *La Loba* turns to me and says:

Tell me about your dreams.

Reflecting on the images of the dream, I tell her about the body becoming an ear with roots listening to a heartbeat. *La Loba* asks:

What are your thoughts about this ear and its meaning?

I take a moment to collect myself and reply:

Learning to hear with the body is a profound opening to one's being and to the Being of the Universe. The ear image reminds me of something I read recently. In that reading, the body ear is described as: "Hearkening, listening to a voice or place with one's body" (Levin, 1989, p. 219). The author said this body-ear captures the soul or sound of a place, if its hearing is open and tuned to it. How can I open my body ear and learn to hear with it?

La Loba's reply:

I'd be interested in hearing more of what this white man has to say. Did you bring his words with you? It is true what he says about capturing the soul or sound of a place. For me they are the same. I sing each step of our "walk about" with the soul song of each place. Think about this image while we walk on. We still have much ground to cover. The sound of my home's song is still faint and distant.

I fumble in my dilly bag looking for Levin's comments. Turning the pages, I find the quote and read it to *La Loba*:

When our listening really is well rooted in the body's felt sense of being, it makes contact with our primal, opening relationship to Being as a whole and can retrieve the implicate, pre-ontological understanding of Being that the body has always silently borne – always and already, long before we are mature enough to care about its retrieval. When our listening really is deeply rooted in the body's felt sense of being, it is opened out to the sonorous field as a whole and becomes thereby an organ of Being, an organ of recollection, gathering up into itself the soundfulness of the field. (Levin, 1989, pp. 219-220)

La Loba nods and calls back to me:

For now, as you walk, chant: ay, ah, aw. It will help to open your body ear.

Packing up, I find that my dilly bag now contains a rock painted with the image of a human form with a large ear superimposed on it, a small bone, and a smaller rock painted with the symbol of a cross surrounded by a circle. *La Loba* must have placed these objects there while I slept, but how would she know about my dream? It is a struggle trying to coordinate my feet with my voice while chanting: “ay, ah, aw.” Later, I begin to tear apart the quote from Levin, asking for the meaning of the first line: “When our listening really is well rooted in the body’s felt sense of being, it makes contact with our primal” Being as a whole (Levin, 1989, pp. 219-220). Beginning from the rear of the quote, I work backwards. What does the notion *primal* mean and why would I want to make contact with it? *Primal*: “Being first in time; original; archetypal; of first importance; primary” (Morris, 1981, p. 1039). From this, I gather that there can be “contact” or communication with my original, archetype of being. If one learns to listen with the body, knowing this primal being is possible. The key to this contact is the “body’s felt sense of being” and learning to listen to it (Levin, 1989, pp. 219-220). This notion of listening to the body’s felt sense of being calls to mind the earlier listening to the chalice symbol and Moore’s words. “Tradition teaches that the soul lies midway between understanding and unconsciousness, and that its instrument (of communication) is neither mind nor body, but imagination” (Moore, 1994, p. xiii).

To contact the primal archetype of being requires one to listen to the whole body’s felt sense(ing). This felt sense(ing) of awareness can be tuned to anything calling the body’s attention to take note of it. Using the imagination to attend to the sense(ing) of the body allows one to see images of the encoded message left on the body. I must walk sense(ing) myself and my environment by listening with my whole body. The images

encoded on the body reveal the message given by my primal archetype and the Primal Archetype. The primal archetype is my unique experience of a soul's expression this life. The Primal Archetype is the all encompassing archetype of the whole expressed as all of creation. This interpretation rings true for me so I continue to the next part of the quote: "Opening relationship to Being as a whole can retrieve the implicate, pre-ontological understanding of Being that the body has always silently borne" (Levin, 1989, pp. 219-220).

Listening with the ear of my whole body opens a relationship with my primal archetype. Listening with the ear of my whole body sense(ing) allows me to listen to the *whole* of Being. Listening with the ear of my whole body sense(ing) enables me to bring back into being, the implied, understanding of Being. This implied understanding of Being pre-dates the development of the branch of philosophy, Ontology, that deals with being. This understanding of Being is borne eternally by one's silent body. My sense(ing) body ear allows me to understand Being because my body has always silently carried the knowledge of Being. Again, there is a ring of truth in this interpretation, so I prepare to move further into Levin's quote:

When our listening really is deeply rooted in the body's felt sense of being, it is opened out to the sonorous field as a whole and becomes thereby an organ of Being, an organ of recollection, gathering up into itself the soundfulness of the field. (Levin, 1989, pp. 219-220)

Listening with the ear of one's whole body sense(ing), opens one to the archetype being and to the Archetype of Being. One hears the whole sonorous, singing field. *Sonorous* is Levin's notion of the soundfulness of the Archetype of Being. *Sonorous*: "having or producing sound; having or producing a full, deep, or rich sound; impressive; grandiloquent" (Morris, 1981, p. 1232). Listening with the sense(ing) body ear allows me

to listen to the whole, grandiloquent, soundfulness of all things in creation, the Archetype of Being. My listening sense(ing) body ear becomes an organ of the Archetype of Being. This Ear Organ gathers, brings to itself, all the soundfulness of the Archetype of Being. The Ear Organ becomes One with the Archetype of Being.

Looking up, I see *La Loba* stopping to rest. She motions for me to join her and asks my thoughts about the body ear. I re-collect for her the lines of my thought. She nods her approval and says:

One purpose for bringing you to the desert is to remove you from the sights and sounds of civilization, a cacophony of mindless noise. I repeat what I said earlier. What Levin says about the Ear Organ is true. This white man has much wisdom. Another purpose for coming here is to clear your body-ear. I will teach you some ways to bring this about. One is through chanting. Chanting sacred sounds adds your voice to the sonorous, songfulness of the field of Being. Chanting prevents the incessant chatter that goes on in an undisciplined mind. This chatter is unceasing, like a record player with a stuck needle, and the chatter is often negative in content. Another task is to teach you willful, mindful attention to the sense(ing) of your body ear of being. Willful, mindful attention means attending to thoughts and memories that repeatedly re-surface, or bubble up, unbeckoned. You will be taught how to complete these thoughts and memories, and how to properly and carefully bury them. What else does Levin say about the Ear Organ?

Opening the text, I read the following aloud:

It (hearkening) belongs (*gehort*) to a dimension of our being which is not restricted to the *Gestell*, the ego-logical structuring and enframing of the auditory situation, but lays out, rather, *between* subject and object, self and other, the resonating, co-responsive interdependence of a 'differential interplay.' (Levin, 1989, pp. 219-220)

La Loba grunts and says:

Mighty difficult words! Levin lays down a hard trail for one to follow. It feels like the words are stones to pass through. They hide the truth from all but a few. What do you make of them? Break the words down as you did before, and chew on them for meaning. We have to walk on.

Walking out, I begin to focus on Levin's words one by one. The notion, *hearkening*, is used to capture the process of sense(ing) with the body ear and becoming

an Ear Organ of Being. I begin a line by line examination: “It (hearkening) belongs (*gehört*) to a dimension of our being which is not restricted to the *Gestell*, the ego-logical structuring and enframing of the auditory situation” (Levin, 1989, pp. 219-220).

Listening with my body-ear opens my sensing being to the sonorous field, becoming an Ear Organ of the Archetype of Being. *Gestell* implies the logic of the mind and ego used as instruments to build, define, and enclose the meaning of auditory situations. Using the Ear Organ takes one to a dimension of our being which is not restricted to the *Gestell* defined by humankind’s hearing. Harkening opens one’s being to both dimensions.

“(Harkening) lays out, rather, *between* subject and object, self and other, the resonating, co-responsive interdependence of a ‘differential interplay’” (Levin, 1989, pp. 219-220).

The Ear Organ listens to the *between* where one’s soundfulness meets that of another, blending at the boundary and resoundingly bouncing off one another. This interplay of co-resonance in the *between* tells one who the subject and object are in this soundfulness of interplay. My body ear opens to becoming an Ear Organ, gathering to itself the sounds made by the meeting of mutually responding, interdependent beings, toning uniquely different sounds that interplay with one another at the place *between*, producing a grandiloquent field of Being.

Yes, nods *La Loba*. She continues:

It is very much like two people standing on opposite sides of a canyon, calling to one another, listening to the overlay of echoes, reverberating off the canyon walls. Developing the body-ear into an Ear Organ takes patience and time. More than anything, it requires solitude, and a silent, empty mind, with an open, trusting heart. We are going to a sacred place where this task will be made easier for you. You have done well with your understanding of the body ear. We need to move out to reach my home before dark.

Mindful Attention to the Silence of Being

We reach a canyon wall turning brilliant red as it reflects the rays of the setting sun. *La Loba* bows to the canyon wall and then relates:

This place is the home of my ancestors. There is a secret way in. You must never reveal the way to this site or how to enter it.

I stare upward at a cluster of adobe dwellings precariously perched on the side of a cliff. Heights make me nervous. *La Loba* seems intent to climb, using small impressions cut in the side of the wall for handholds. Reaching an upper level, she calls down to me:

Close your eyes and climb up!

Trusting her guidance, I reach for the handholds and pull myself up. Finally, *La Loba* assists me over the edge. She rolls a good-sized stone away from the wall of the canyon face, revealing a small tunnel. The tunnel is approximately 20 feet long and opens into an area about the size of a small room in a house. *La Loba* lights a torch, illuminating walls covered by the imprints of many white hands. She moves closer, placing her hand on top of one of the imprints, saying:

This is my hand. Someday you will add yours beside mine. The white hand is the symbol of a Real person in my clan.

We climb up the wall to another level that opens into the main courtyard of the dwellings.

La Loba sighs and remarks:

This is my home. We will sleep here. You understand the meaning of the Ear Organ. Now, ask your dreamtime to teach you about the meaning of mindful attention to the silence of Being.

We eat a light meal and settle down for the night. I have many disconnected dreams, but none seem to hold meaning. Then, just before dawn, I dream I am watching the surface of a beautiful, blue lake at night. Its surface is calm, reflecting the stars like a

mirror. A large, white object immerses through the surface of the water and opens, revealing a lotus blossom. My vision becomes confused by the many reflections on the water. I am unable to tell which is a star and which is the blossom. I wake feeling uneasy.

There is a smell of frying bread coming from the courtyard. Handing me a piece, *La Loba* asks:

What did your dreamtime teach you?

I relate the dream to *La Loba* and express my confusion and unease about the images.

Her reply:

Dream images are symbols that hold deep meaning for one on a “walk about.” The last few days you have focused on the body ear becoming an Ear Organ. How might this dream relate to this notion and the question I asked you to consider in dreamtime? That question was to find the meaning of mindful attention to the silence of Being. I want you to spend the day exploring this place and giving time to this dream. I will be gone for a few hours gathering food.

I watch *La Loba* descend the canyon wall and disappear into the rocks below. For a while I explore the buildings, but my mind returns to the meaning of the dream.

Retrieving my dilly bag, I begin searching through the indexes of books for topics that might relate to the dream’s images. I know the dream is taking me further in my understanding of the body ear becoming an Ear Organ. I find that Levin connects his notion of *hearkening* to the notion of *silence* in the following: “Silence is our listening openness: in order to hear something, we must first *give* it our silence” (Levin, 1989, p. 232). Looking at his words carefully, I find that *listening openness* has replaced *hearkening* while holding the same meaning in this context. *Hearkening* means *listening openness*, and these two notions are wrapped together in the notion meaning *silence*.

When one listens with the whole body sense(ing), *hearkening*, one becomes *silence*. In order to hear silence, I must become silent, listening with my whole body sense(ing) to

being and the Archetype of Being. To hear my being and the Archetype of Being, I must *give* it the gift of my silence. To *give* Being my *listening openness*, opens an opportunity for contact, knowing, and wholeness.

Abram's term, *experiencing body* expresses the meaning of Levin's notion of *hearkening silence* in the following:

The experiencing body is not a self-enclosed object, but an open, incomplete entity...we may think of the sensing body as a kind of open circuit that completes itself only in things, and in the world. (Abram, 1996, p. 125)

Abram is taking the notion of *hearkening*, the whole body sense(ing) and becoming an Ear Organ, a step further. The Ear Organ is an instrument of "the gathering of the sonorous field of Being" (Levin, 1989, pp. 219-220). Whole body sense(ing) becoming an Ear Organ of Being completes itself when it meets "in things, and in the world" (Abram, 1996, p. 125) and in the Archetype of Being. The open circuit is completed in the Oneness of All Being. Bringing these thoughts back to the meaning of the lake dream, I understand that I gave the lake my silence. I became an Ear Organ *hearkening* to the lake's being. I saw the lake bloom, becoming an Ear Organ of openness, while continuing to mirror the night sky and becoming One with it. The lake completed its being by meeting the night sky with the mirror surface of its being. This interpretation seems true to me.

I decide to wait for *La Loba* by the morning fire, eating more fried bread while looking at the paintings on the canyon wall. I hear her long before she comes into view. She is singing at the top of her voice and skipping along the path to the wall. Her playfulness reminds me of a child. She shouts for me to throw down a rope to which she attaches her bundle. I pull the bundle up while she climbs the cliff's handholds. It is

always good seeing her. This playfulness adds a new dimension to her character. I open the bundle to find dead wood, roots, berries, and what looks like grasses. She smiles and says:

We will eat well today. The gathering is good. We may get some rain by the looks of those clouds over there. What have you been up to? What progress did you make with the dream image and its meaning?

Taking some roots, *La Loba* crushes them and adds them to boiling water. She pours this into cups and hands one to me. The whole time I am relating what I know about sense(ing) with the whole body and becoming an Ear Organ. I relate that the notion *hearkening* holds the same meaning as *listening openness* and becoming an Ear Organ. I tell her that all of these notions mean *being silent* and *gifting* that silence to Being. I relate these notions to the dream images and think the work on mindful attention to silence is complete. She remarks:

Good tea. It calms the mind. You made good progress. There is another piece to becoming an Ear Organ that needs more work. Bring some bread and come with me.

We walk to an area near the inner wall of the cliff-face where a pool of water collects. *La Loba* hands me a blanket and tells me to sit there until the meaning of mindful attention to Being is clear. She continues:

I want you to stay here gazing at the water's surface observing the reflections. Quiet your mind by saying; "ay, ah, aw." Watch your thoughts, but do not follow them. Bring yourself gently back to the water's surface, repeating this simple mantra. When a cloud passes over, observe it pass, do not latch on to it, examining its shape and size. Just let it pass. Do the same with anything observed. When you know what mindful attention to silence is, you may return to my lodge.

I sit watching the pool as the day passes into night. The pool is a mirror for the face of the sky above, reflecting the lights in the heavens. I lose all sense of grounding and become disoriented. I place my hands on the rock beneath me, assuring my sense of

self that my body is not lifting off into space. Holding my attention to the pool's surface, I see myself become a light in the mid-night sky. Lifting my wings, I fly high above the cliffs and the plains, becoming one with the sky. I recall Rilke's experience:

all things have disappeared for me,
I can only recognize the sky:
blanketed by darkness and bathed by light
I lie flat beneath it
the way plains lie;
my eyes are open like ponds,
and the same flying
flees in them... (1902/1994, p. 95)

Looking to my right, I see *La Loba's* face smiling at me, asking:

So, what is it like to experience the surface of the pool?

My answer:

I am experiencing silence, when the surface of my mind reflects the stillness of the surface of the pool. Then, my body-ear opens.

La Loba asks:

What happens when you look at the pool's surface and think of something in the past?

I tell her:

I loose sight of the surface of the pool and my mind begins to churn.

Continuing, *La Loba* asks:

And, what happens to the lake surface when you have thoughts about the future?

I reply:

Again, I loose sight of the pool and my mind becomes unquiet. So, when my mind is active, my body-ear closes, and I lose sight of the pool's surface.

La Loba comments:

Exactly! Becoming an Ear Organ can be described as mindful attention in the now. As you walk about exploring this place today, think about what this means,

and when you sleep, ask the dreamtime to complete your learning of mindful attention to silence. I'll leave you for a few hours. I'm going hunting.

I watch as she retraces our steps down to the canyon floor below, becoming a speck in the distance. Reflecting again on the pool experience, I try to tease out in my mind the underlying process that led to a shift in awareness and the opening to another dimension. I look in my dilly bag and realize another stone is present, one having a blue pool painted on the surface. *La Loba* is gifting me again with symbols that represent each experience in the desert. I know that opening my body-ear depends on creating a silent mind and listening with sharp attention in the now. Lying on my blanket, I watch as the clouds over head move slowly to the North. I drift into a light sleep and begin dreaming. During the dream, I see a Buddha being sitting on the edge of a long sword. After waking, I recall this dream and know it relates to mindful attention.

Digging into my dilly bag, I search several indexes for the words, *sharp attention in the now*. I find them addressed in Trungpa's work:

Nowness is the sense that we are attuned to what is happening. The past is fiction and the future is a dream, we are just living on the edge of the razor blade. It is extraordinarily sharp, extraordinarily tentative, and quivering. We try to establish ground but the ground is not solid enough, because it is too sharp. We are quivering between that and this...Living on the razor blade means at the same time living in the total space, because the possibility exists that it might cut us through, destroy us, and the possibility also exists that we might be able to avoid the razor's cut. But both those possibilities amount to the same thing at this point. (1991, pp. 18-19)

Trungpa uses the notion *attuned* to express the meaning of Levin's *hearkening* and Abram's *experiencing body*. *Nowness* means being attuned to silence. Being attuned in the now is *hearkening* and being present in the *experiencing body*. *Nowness* is the gifting of open listening to the silence of being. *Nowness* is the experience of silence in the presence of being and the Archetype of Being. Trungpa says the nature of the experience

of nowness is sharp, tentative, tense, and uneasy because the truth about the nature of one's relationship to being and to the Archetype of Being is unknown. The face of being and the Face of the Archetype of Being are revealed as potentially sharp, cutting, and destructive. To be in *nowness*, is to experience silence as the truth of being at that moment while it is happening. It is to know the whole truth as it is unfolding around oneself. It is to know that the object, so appealing on this level, may on another level be destroying another aspect of being. It is at the edge of the sword just touching the flesh where the boundaries meet that the sense(ing) edges of the object touch the sense(ing) edges of my flesh of being. It is at this boundary edge, the between, where we become mirrors for one another, reflecting an image back that relates the nature of our being facing the nature of the object's being. Trungpa says that edge, where the sword meets the flesh, is sharp and cutting. I wonder, if true relationships based on respect, honor, and love are possible, knowing this truth? I feel saddened and uncertain because of this understanding. I return to the focus of mindful attention and Trungpa's text seeking a deeper understanding:

That (nowness) is our basic intelligence beginning to sense all kinds of areas that are impossible but still somehow possible at the same time...You never perch on a razor blade, you just **be** on it with attentiveness...This razor-blade quality is something more than psychological irritation. Life as a whole becomes penetratingly sharp – unavoidable and at the same time cutting...life or existence is defined according to the truth of suffering, which is the razor blade. (1991, pp. 18-19)

Creating the environment for nowness, by limiting the amount of access to oneself, by quieting the mind, and by attuning with sharp attention, allows our basic intelligence (the bedrock of being) to step to the forefront of being. The experience of this basic intelligence is one of razor sharp clarity of all the senses. With this clarity, there

comes a knowing that truth is suffering, and the experience that is suffering defines all life. Trungpa recommends that “You just **be** on it (the edge of the sword) with attentiveness” (1991, pp. 18-19). Dialoguing in my mind with *La Loba*, I ask her why knowing the truth results in suffering? I ask how one avoids the sword? She replies:

Truth reveals who you are in spirit. Suffering results when you live a lie.

I ask:

Can one live their truth and still experience suffering?

She sighs and comments:

Suffering happens when there is no love. Suffering is having relationships defined by judgement, power, control, and the projection of expectations that limit or damage a soul's expression of its being. Suffering results from experiencing hatred and evil. Suffering is a powerful teacher. It teaches one to walk carefully in this life and to listen to the voice of the soul. Transcendent suffering is experienced by one who shares in the suffering of all life as a channel for healing. That is a very special calling only a few receive. Suffering ceases only when we learn all there is to know and are ready to die. Suffering is life. Life is learning. You came here to learn, and life's greatest lessons come through suffering. Listening with the Ear Organ to the sword's edge can make the object your friend.

I look up to see the old woman walking toward me carrying a rabbit she's snared.

She smiles and remarks:

Look what we have for supper!

I help her unload a bundle of wood strapped to her back, remarking:

I can collect wood. Why didn't you ask me to do that?

La Loba answers:

What you are doing is more important than collecting wood. We have little time together. We are making a warrior, one who fights for the balance of her soul. I listened in my mind as you struggled with the notions of mindful attention and suffering. I feel your heart is troubled, so talk to me about your unease.

I begin by saying:

I've learned that silence is the gifting of *nowness*. This *nowness* opens the body ear, resulting in forming mental images of the relationship between the self and the object. Gifting *nowness* is having no expectations and accepting the reality contained in knowing the whole truth. Facing primordial intelligence, what you would call the Great Mystery, reveals the knowing that one's lived experience is the suffering the soul encounters in life as it learns. That suffering usually happens without our awareness and is forgotten, going unattended. The nature of a soul's suffering is normally repressed, denied, unnoticed, taken for granted, and embedded in our soul's bones.

La Loba smiles:

I see we need to talk more about this, but first, let's eat.

She skins, guts, and prepares the rabbit for roasting while I gather water and start the fire.

It is a good supper. Later, we bathe in the pool and sip tea, watching as the stars come out.

La Loba asks:

Who do you think you meet at the edge of the boundary, Levin's between place, and why might that being be experienced as cutting in nature?

I respond:

I'm not sure. But I'm troubled about it.

La Loba answers:

You meet yourself. First, you meet the nature of aspects of your own being. Later, when you have learned the nature of your own being, you meet the nature of Creator, or as you say, the Archetype of Being. The reason the experience is sharp is because you do not have a good relationship with all aspects of your being. There are parts of you that go unnoticed, neglected, hated, denied, and refused expression. Some, you even refuse to believe are a part of you. The object or person standing before you is only a mirror, reflecting what you need to learn about yourself. This mirror image is the opposite of who you think you are. Or it is the part of your being you deny exists. This image holds the lessons you need to learn to become whole and healed within your own being. It is a polarity relationship similar in principle to the opposite ends of a magnet. The magnet is one being, but its ends are the reflections of opposite energy. In the East it is referred to as the Yin and West is the Yang. You must stand like a warrior and face the edge of the sword, this reflecting, opposing image, and learn its meaning through prayer and symbol immersion. If you don't confront and face this

opposite, it will break through in life and you will act it out with some poor person you project on. Or you will attract to yourself this opposing energy being. You both then become slaves to eternal projection, blaming each other, until one of you wakes up and takes responsibility. The responsible one owns the dirt they dish out and acknowledges that the opposing reflection is an aspect of their own being. A warrior is one who owns their own dirt and eats it, knowing their soul is healed by doing so. A warrior is one who stands unafraid against the sharpness of the opposing force and transforms that opposition into wholeness and good relations. A warrior becomes a peacemaker when she understands that all of creation is a reflection of the balance and nature of her own soul. A warrior becomes a peacemaker when she reflects to all of creation the heart of the Creator.

I am stunned to silence. I realize what *La Loba* says brings to mind the difficult words of Jung and Storm regarding the opposites, the shadow, the mirror phenomenon and projection (1963; 1994). The following morning I find a stone in my dilly bag depicting a person sitting on the edge of a sword. I hold the stone and wonder what will be added to its meaning in the coming days. I wonder about facing the mirror opposite, or the one denied. I still do not know what “becoming Djang” means or how to bury unresolved lives. There is a growing sense of awareness that I have no idea what being a warrior means. By nature I am a quiet, shy, reclusive, tender person. I chuckle as I recall the old saying: “Making a silk purse out of a sow’s ear.”

Digging Deep to Reveal Buried Memories

I watch *La Loba* as she sweeps the ground of the courtyard using a stick broom. Hearing her humming and grunting tells me she is cleaning her fields and pulling her energies to center. Using the physical activity of sweeping to symbolically represent the process, she creates a clean place. In spirit, she is sweeping the debris from the fields that surround her being. She draws a large circle in the area she has swept clean, and invites me to sit in the center, telling me to watch my thoughts. She remarks:

You are shielded here, protected by my energies. Using this stick, make lists of people and memories that rise up spontaneously. Indicate which of these memories are pleasant or unpleasant. Do not hang on to these memories. Just let the thoughts pass. I will sit nearby. When you finish, I will pick one person or one memory and teach you to bury it.

La Loba notes I have completed the task. When she draws near, I tell her I am feeling an increasing heaviness surrounding my body when recalling these memories. Looking at me, she squints her eyes and answers:

You are feeling the weight of your memories for the first time. They are stored in the flesh and bones of your soul. These memories reflect every thought you created or accepted from another in your lifetime. These thoughts are like trees planted in the soil of your soul. They have lives and wills to live. When these thoughts are not completed and brought to fruition, they hang around in your fields like clouds in the sky. These thoughts lurk about, asking for attention. To clean your soul, they have to be listened to, completed in some way, and respectfully buried.

La Loba asks:

Are you ready? Tell me about this one, pointing to the word thief.

I relate the memory of going into a rose garden after mass to pray. I am sitting on a bench in front of the Blessed Virgin Mary, praying the Rosary. A man steps out from the shadows, pointing a gun at me, demanding money. My consciousness is deeply altered after hours of prayer. Experiencing both annoyance and disbelief, I tell the man: “This is sacred ground. You are evil and have no right being here.” I tell him I will not give him any money and I intend to start yelling. While lunging for my purse, the man fires his gun, missing me. He runs off down the lane of the rose garden, jumping the fence at its end. Something within my being explodes; I am enraged beyond my ability to imagine or comprehend. Rising from the bench, I run down the lane, yelling obscenities and threatening to kill him. It takes hours for me to settle down after talking to the police.

La Loba chuckles and comments:

So, a man uses a lethal weapon to frighten you and steal your property. It angers you, and, even now, remains a negative memory. Let's see what really happened in spirit. Place the incident in the center of the circle and pray for deep understanding and knowing. Tell me what you see.

I look within the circle and see a radiant, golden girl, praying to a beautiful angel in the sky, who rains down loving energy. A man is watching her from the shadows. Swaying within the center of the body of the man, is a dark, hungry, snake-like form. This swaying, hungry form sees the girl's radiance, and wants to steal it. The girl is protected and is unwilling to yield. Instead, she turns on the man and the snake-like form, commanding them to leave this sacred place. The swaying, snake-like form is enraged and causes the man it possesses to fire the gun at the girl. The bullet passes through the energy form of the girl's body. There's an immediate shift in the girl's consciousness. The jolt causes her awareness to descend from the lofty realms of heaven to a go-between-place near the border's edge of hell. Out of the girl's chest springs a huge, white wolf. The wolf jumps into the center of the man's energy fields, grabbing the snake-like form by the throat and ripping it out of the man. The wolf kills the snake-like form and buries it in a hole in the ground. The wolf returns to the girl, jumping back into her heart. The image of the girl has changed in both color and form. She is now a huge, raging, red bear. The young man can see this raging bear form as he crouches, hiding in the darkness. He is sweating and trembling in fear and from withdrawal, aware that his addiction nearly caused him to take a human life.

La Loba pats me on the shoulder and asks:

*What do you know now that increases your understanding of the initial event?
What remains unfinished for you?*

I reply:

I understand now that there were two conflicted, archetypes facing off on sacred ground, being observed by an angel. Initially, one is the archetype of the divine child and the other, a thief.

La Loba agrees and comments:

These archetypes (the child and the thief) are opposites, manifesting the nature of the quality of a higher archetype. They manifest opposing faces. One is the personification of trustfulness and innocence; the other embodies corruption and distrust. These archetypes attract each other like magnets on their journey to becoming whole. Both are powerful, sacred, learning paths. Each one is expressing itself as a distinct, energy form, seeking love and light. The divine child learned to obtain this light directly through prayer, worship, and devotion. The other learned another way, the act of stealing light from the powerless. What other thoughts do you have now about this event?

Answering, I tell her:

I'm still troubled by the other archetypes and their roles in this event. I am most concerned by the behavior of the bear.

La Loba replies:

The dark, snake-like form represents the spirit of the addicting substance. This addicting form feeds off the life force of another, inhabiting their energy fields, and emotionally manipulating them like pawns. The snake-like form causes its victim to steal and degrade their souls to feed this vampire-like spirit that exists within. This vampire-like spirit is attracted to the light in others, and it forces its victims to steal that light through violence and abuse. Do you understand this part?

I do. What bothers me about this memory is the awareness that an aspect surfaced within me who is capable of killing another being. I don't mean the wolf. I view the wolf as a protector. I mean the raging bear. It will kill the young man, having no mercy.

La Loba remarks:

Who do you think the bear is?

I answer:

I'm not sure because of this event.

La Loba continues:

She is your mother/nurturer archetype, living within your own being, protecting you, her divine child. You are correct. She will kill for you. You must be more responsible for yourself and careful of your energies. Your behavior, altering in a public setting, invited this meeting with the thief. You wore your spirit path like a neon sign. Some people can read this sign. Some take it to mean Sucker, and view you as a pigeon waiting to be taken. It is even more irresponsible that you would place your physical body in jeopardy, getting into a power struggle with an armed addict, when there was no back up available for protection. You must shield yourself from negative forces and negating events. Remove yourself from the presence of irritable, angry, projecting, and emotionally unstable people. Be responsible for your own negative emotions by removing yourself from others when you are angry. Do not project these negative emotions or thoughts onto others. Your feelings are your own. No one causes them. You choose your response to other's behaviors and actions. You will gain great power when you have absolute control over your own emotions. Is this clear to you?

My reply:

It is now.

La Loba continues:

To bury this memory, you must do the following: forgive this man; be thankful for the lessons he offered you; be grateful for the insights you gained into the role you play in creating problems for yourself and others; and finally, express loving adoration for the Great Mother who lives within you, endures all for you, and protects you. When you have completed working on each part of this memory and feel ready to release it, we will ritually bury it. Do you understand what I have said?

I answer her saying:

I can't say I like everything you say. I do know you speak the truth about my needing to be more responsible for myself.

La Loba grins:

We will talk more about responsibility soon.

Later that afternoon, *La Loba* and I prepare for the burial. I make symbols representing the thief memory, wrapping them in a black cloth. I write the memory of the event on a sheet of paper. *La Loba* draws a circle on the ground and digs a hole at its center. She smokes the site with sage and prays, while watching the setting sun. Placing

the black bundle in the hole, I read the memory of the thief story aloud. I state my understanding of the event and thank the thief for his teachings. The bundle is covered over with earth. The sheet of paper is burned, releasing its memory to Mother Earth and Father Sky.

La Loba says:

It is done. Let's go inside the Kiva and smoke pipe. I want to teach you how my people build a sacred place for worship. Observe everything that offers itself to you carefully. A thing that manifests in the physical world is a reflection of an energy form in spirit. Take this structure for an example, pointing to an adobe, beehive-shaped building. Notice its construction.

It does remind me of a beehive made of adobe. There is an opening at the top. Using a ladder, we climb up the side of the Kiva, and descend inside using another ladder. A Kiva is a circular structure used for ceremony and prayer by Native People. *La Loba* lights a torch revealing beautiful paintings on the walls inside the structure. There are four distinct sections on these walls. The east wall is painted a bright red. At the center of this wall, there is an image of a golden eagle flying toward the viewer. The south wall is painted bright yellow and a coyote sits at its center. A black bear is barely visible on the black, west wall. In the north, the wall is white and a large buffalo stands at its center. *La Loba* lights a fire on the ground at the center of the Kiva. Above the fire is the entry hole leading to the sky. Offering up tobacco, *La Loba* bows and prays to the power of the East. Then, moving clockwise, she repeats the same behavior at each of the directions. At center, she offers tobacco to the fire. The central fire is a symbolic representation of the healing power of the Great Spirit. Standing in the North, *La Loba* lifts her pipe, offering it to the four directions, Mother Earth, Father Sky and Center. She says:

White Buffalo Calf Pipe Woman brought the Sacred Pipe to the Lakota People a long time ago. My people learned its meaning and adopted its use. We honor it in the same manner as the Lakota. I want to tell you what this sacred woman said to the people about the pipe.

Holding the stem of the pipe toward the heavens, White Buffalo Calf Woman said:

With this sacred pipe you will walk upon the Earth; for the Earth is your Grandmother and Mother, and She is sacred. Every step that is taken upon Her should be as a prayer. The bowl of this pipe is red stone; it is the Earth. Carved in the stone bowl and facing the center is this buffalo calf who represents all the four-leggeds who live upon your Mother. The stem of the pipe is of wood, and this represents all that grows upon the Earth. And these twelve feathers, which hang here where the stem fits into the bowl, are from *Wanbli Galeshka*, the Spotted Eagle, and they represent the eagle and all the wingeds of the air. All these peoples, all the things of the universe, are joined to you who smoke the pipe. All send their voices to *Wakan Tanka*, the Great Spirit. When you pray with this pipe, you pray for and with everything. (Brooke Medicine Eagle, 1991, pp. 5-6)

La Loba continues:

When the sacred pipe is smoked, it is done so for all of creation. The pipe smoker represents the two-leggeds and carries the prayers of all creation to Great Spirit. We walk in circles, we abide in circles, we pray in circles, we think in circles, because the circle reflects the wholeness of the Being of Mother Earth and the Being of Father Sky. When a person takes a “walk about” in this manner, he creates a place within his being, reflecting the wholeness of all Being. A place is prepared in his soul for the Creator to reside and be present. It is called the Beauty Path. On a “walk about” a person is creating a place for the indwelling of the Great Spirit. The Creator sits enthroned at the Center of the sacred fire.

I understand now that to be a sacred warrior means dwelling in the fire of a place, the ‘re-creating of Creation’ (Abram, 1996). People dwelling in the fire are “im-placed” “in their bodies,” viewing the earth as sacred and themselves as a part of the “stalking landscape” (Abram, 1996, p. 156; Casey, 1993, p. 13; Levin, 1985, p. 102). I understand that the soul lives in a structure shaped like the Kiva, and the sonorous fields of the Kiva’s interior structure reflect the interior walls of the soul. I understand that the Kiva is a sacred place for worship, and its structure reflects the nature of the surrounding landscape. Abram considers the influence of this surrounding place when he says:

Each place has its own dynamism, its own patterns of movement, and these patterns engage the senses and relate them in particular ways, instilling particular moods and modes of awareness, so that unlettered, oral people will rightly say that each place has its own mind, its own personality, its own intelligence. (Abram, 1996, p. 182)

La Loba stares at me across the fire, saying:

My ancestors walked this Beauty Path to wholeness. I am teaching you the Beauty Path. You are “becoming Djang” with each step of this “walk about” in my sacred land. It is as you said earlier, “Becoming Djang” is becoming the Ancestor, “transforming himself into some physical aspect of the land” (Abram, 1996, p. 165). The aboriginal tribespeople take “walk abouts” to “become Djangs” when they follow the song trails of their ancestors across the land. The tribes’ people become Djangs by hearkening to their Ear Organs and the songs of a place. You have learned the lesson of the four directions today. It is enough. We will head back tomorrow. This is for you, handing me a small pipe decorated with the image of a bear at the center of four mountains.

La Loba retraces her steps, bowing to the four directions. We climb the ladder immersing from the mouth of the Kiva to a beautiful night sky.

La Loba asks:

As we depart from this place, what have you packed in your dilly bag?

Placing the painted stones on the ground, one is painted with the image of a human form with a large ear superimposed on it, holding within it the meaning of *hearkening* with the Ear Organ. The second stone is painted with the symbol of a cross, surrounded by a circle, indicating the four directions. The third stone holds the image of the man sitting on a sword, depicting the notion of sharp attention to silence in the now. The forth stone is painted with the blue pool, symbolizing the nature of a quiet mind and the phenomenon of mirroring. The bone is a piece of our ancestor, becoming Djang, engaging in their final “walk about.” The sacred pipe holds the meaning of dwelling in the fire of all creation for re-creation of all Being.

La Loba notes:

You have the power tools in your dilly bag now to begin your own “walk about” journey as a warrior. Other stones will be added as you “walk about” this life. The most important stone for you to seek is this one.

Into my palm, *La Loba* places a rose colored stone with the image of a purple dolphin etched on its surface. She remarks: “*When you embody the meaning of this stone, it will be time for you to teach your own pupils.*” A chorus of wolves begins howling above the cliffs. *La Loba* lifts her head, joining in the song of the night sky. Adding the tone of my own voice to the chorus, I feel the hair on my arms and neck rising. Inside me, Howling Wolf walks this sacred land, weaving a shadowy path through the song-lines of its Being. I wonder what the songs of others will be as they venture on “walk abouts,” seeking wholeness and healing? What words will express the nature of the sacred lands they will explore? After returning from the “walk about” with *La Loba*, I head for the library searching for stories left by others who explored being in a sacred place shaped in an archetypal circle. In this search, I seek out descriptions of what others experience in a sacred place constructed in some form of an archetypal circle.

Experiences of Being in a Sacred Place

In Chapter One I shared my experience of being in a sacred place, an archetypal circle, constructed for the wholeness and healing of a dis-ease, hypothyroidism. I shared how a symbol can be immersed in the same archetypal circle, revealing its deeper meaning. What have others said about their experiences of using archetypal circles for wholeness, healing, and learning?

Lama Govinda

The first story explores a sacred place located in the mountains of Tibet. In this narrative, a Buddhist priest shares his initiation into the Great Mandala (Lama Govinda,

1970). During this initiation, Lama Govinda reveals what it is like being in a sacred, old temple constructed by Buddhist monks in the shape of a mandala. This “walk about” is a spiritual quest taken to learn the meaning of the most holy, creation symbols of the Buddhist’s belief system. This initiation takes Lama Govinda to the symbolic womb of a creation place dedicated to the preservation of its images for the instruction of an order’s future spiritual leaders. How will these images reveal the core belief system to the faithful who journey with each symbolic scene? Lama Govinda describes his feelings and thoughts as he approaches this sacred place.

With a strange feeling of expectancy I entered into the death-like stillness of a half-dark room, in which the secrets of centuries seemed to be present and to weigh upon me like the fate of an unfulfilled past. (Lama Anagarinka Govinda, 1970, p. 256)

“A strange feeling of expectancy...like the fate of an unfulfilled past” (Lama Anagarinka Govinda, 1970, p. 256) captures the notion of “sharp attention to silence in the now” (Trungpa, 1991) and the notion of unresolved memories from the past. Lama Govinda experiences the feeling of sharp expectancy, while facing the unknown symbols before him. He implies that fate led him to this moment to complete a journey from the distant past. Inside the temple, he describes what he saw, looking around the interior of the temple’s chamber:

I stood in the Holy of Holies of a mystery temple, the chamber of initiation, in which the great mandala, ‘the Sacred Circle of Highest Bliss,’ is revealed before the eyes of the initiate, in all its manifold forms of celestial splendor, divine figures and cosmic symbols. (Lama Anagarinka Govinda, 1970, p. 256)

The Sacred Circle of Highest Bliss holds for Lama Govinda the pictorial record of the highest levels of Tibetan Buddhist religious thought. This sacred temple is constructed in the round, like the Kiva, and is divided into the four sections, representing the Four Great

Budda minds. The Holy of Holies is its Center. The temple contains the symbolic representations of these energy forms. Capturing these images has taken centuries for a long line of monks to uncover on their “walk abouts” in the Great Mandala. This Great Mandala’s creation represents a long line of initiates, taking “walk abouts” in its interior, capturing the images representing the faces of the Eternal Buddha. These symbols represent the removal of layers of darkness by the faithful, seeking to view the face of their Creator. Lama Govinda’s immersion into the scenes depicted on the four walls requires him to explore the meaning of each symbol, using symbol immersion.

The Lama experiences “implacement” through attuned “hearkening” in the “razor sharpness of the now” and “becomes Djang” by “dwelling in the space” (Abram, 1996, p. 165; Casey, 1993, p. 13; Heidegger, 1971, p. 151; Levin, 1985, p. 48; Trungpa, 1991, p. 18). He shares this intense immersion by saying:

For almost a year it (meditation on the scenes in the temple) formed the center of my religious life – and even then I realized that I had only lifted a tiny corner of the veil that hides the supreme realization of this profoundest of all profound Tantras...It (the temple) contains the complete process of a world creation from the deepest center of consciousness – the unfoldment of forms from the formless state of undifferentiated emptiness and unlimited potentiality – through the germ-syllables of the subtle elementary principles and the crystallization of their essential forms and colors into a concentric image of the universe, spread out in ever widening rings of materializing worlds. (Lama Anagarika Govinda, 1970, p. 256)

Lama Govinda experiences the notion “*dwelling*” in a place, meditating on the symbolic scenes painted on the four walls of a building, while taking a “walk about” in the Great Mandala, an archetypal circle (Heidegger, 1926/1962, p. 151). The notion “*dwelling*” in a place is described by Heidegger in the following:

Dwelling itself is always a staying with things. Dwelling, as preserving, keeps the fourfold in that with which mortals stay: in things. Staying with things, however, is not merely something attached to this fourfold preserving as a fifth something.

On the contrary: staying with things is the only way in which the fourfold stay within the fourfold is accomplished at any time in simple unity. Dwelling preserves the fourfold by bringing the presencing of the fourfold into things...*Dwelling*, insofar as it keeps or secures the fourfold in things, is, as this keeping, a *building*. (1926/1962, p. 151)

Lama Govinda stayed within the temple for a year, intending to preserve inscribed on his mind and soul, his internal Kiva, the creation symbols depicted on the four walls. This “dwelling as a building” allows the Lama to become the presencing of the fourfold, etching on the walls of his Kiva mind reflections of the images contained in the Great Mandala. His soul “became Djang,” a “dwelling as a building,” a sacred place, opened up for the indwelling of the fourfold of All Being. As the Lama moves from the fourfold to the center of the temple, he describes this centering experience in these words:

(Inside, the temple’s) essential and timeless center is represented by the symbol of Mount Meru, the stable axis and the ideal cross-section of the universe, in which the hierarchy of divine beings and realms of existence – the increasingly intensified and purified manifestations, or higher dimensions of consciousness – are present. (Lama Anagarinka Govinda, 1970, p. 256)

Lama Govinda identifies that the center of the mandala is depicted by the symbol of Mount Meru. In his discussion of the notion, center, Campbell (1988) relates Black Elk’s association with Harney Peak, SD, as his sacred, central mountain. The center is that place where eternity exists and where all the divine beings are gathered together. It is located at that point where the axis and the cross-section meet, manifesting as the organ of the human heart. The human heart is the central mountain of the soul. Campbell relates more on the notion, center, in the following:

The center of the world is the axis mundi, the central point, the pole around which all revolves. The central point of the world is the point where stillness and movement are together. Movement is time, but stillness is eternity. (1988, p. 89)

Another perspective on the notion, center, or the central mountain, is given by Marie Louise von Franz. In one of her lectures she says:

Often the mountain is the goal of a long quest or the site of the transition into eternity. The mountain also marks the place – the point in life – where the hero, after arduous effort becomes oriented and gains steadfastness and self-knowledge, values that develop through the effort to become conscious in the process of individuation. (1970, p. 12)

The central mountain is the sacred place of healing, wholeness, transformation, and final insight. It is that point of becoming a whole person, standing strong on the solid ground of self realization. This central mountain is the residing place of the God-head within.

At center during my experience of dis-ease, I found the power of my voice, and it pointed to the direction I was to take in the future. This dissertation is a culmination of that journey. Lama Govinda was taken to the center of the universe. My experience brought me to wholeness and healing of my physical and spiritual bodies. Lama Govinda's spiritual quest is a testament of the ultimate potential contained in taking a "walk about" in an archetypal circle. It is a "walk about" that culminates for the Lama in reaching paradise and facing the Holy of Holies. Along the way, he faced the four archetypes of the Great Buddha Mind, constructing within his mind a dwelling place for the presence of the Holy of Holies at center. The nature of this construction, or building of a mind, is a notion addressed by Heidegger.

Heidegger favors the notion "building as dwelling" in the "presence of the fourfold" in "a round dance" (1926/1962, pp. 151, 180). The dwelling place is the mind and the thoughts of the mind. The building of that dwelling is performed in a round dance. It is an opening of the Ear Organ in the presence of the fourfold archetypes in a "walk about" in an archetypal circle. These notions, "building as dwelling" and "the

fourfold in a round dance” are introduced now and will be explored in more depth in Chapter Three. For now, the emphasis in this chapter is on descriptions of others’ experiences that reveal the nature of being in an archetypal circle.

Black Elk

Black Elk, a Lakota Medicine Man, is another individual, who shares his experience of being in an archetypal circle for wholeness, healing, and learning. In this narrative, Black Elk’s use of an archetypal circle is the Sun Dance Circle. For the Lakota, it is described as sacred ground prepared for worship and healing of the People. In this description, Black Elk recalls the sensations and emotions he felt during this Sun Dance. In it, he relates:

After a while I began to feel very queer. First, my legs seemed to be full of ants. I was dancing with my eyes closed, as the others did. Suddenly it seemed that I was swinging off the ground and not touching it any longer. The queer feeling came up from my legs and was in my heart now. It seemed I would glide forward like a swing, and then glide back again in longer and longer swoops. There was no fear with this, just a growing happiness. (in Neihardt, 1932/1959, p. 206)

The Sun Dance is a ritual ceremony performed for four days in an archetypal circle with a tree marking the center. The purpose of the Sun Dance is to celebrate the return of summer and to pray for abundance in all things for a whole community. It is difficult to imagine what it is like for Black Elk, fasting for four days, dancing from sunup to sundown, and maintaining embodied hearkening. It is even more difficult when one notes that this occurs, while all around everyone is singing, dancing, or drumming.

Returning to Black Elk’s description, he reports feeling strange, but happy. He compares the sensation in his legs to feeling like they were full of ants. In the custom of a traditional spiritual teacher, Black Elk speaks in metaphors, so his meaning is likely symbolic of a form of energy. Can he mean his legs are full of crawling, powerful energy

from Mother Earth that rises up to his heart? Later, he describes a swinging sensation that might be considered as “passing out.” Black Elk’s explanation is more of a “passing into” another dimension. Black Elk continues:

I must have fallen down, but I felt as though I had fallen off a swing when it was going forward, and I was floating headfirst through the air. My arms were stretched out, and all I saw at first was a single eagle feather right in front of me. Then the feather was a spotted eagle dancing on ahead of me with his wings fluttering, and he was making the shrill whistle that is his. My body did not move at all, but I looked ahead and floated fast toward where I looked. (in Neihardt, 1932/ 1959, p. 206)

During Sun Dance, the Native American, male dancers carry eagle feathers in their right hands, pipes in their left hands, while continually blowing an eagle bone whistle with each exhale of their breath. The sensation of flying, swinging, floating, feeling light as a feather might be understood as a light-headedness that one experiences on a “walk about.” Black Elk’s description brings to mind other descriptions, such as “being out of body” or “in another body,” taking the form of a bird. He acknowledges that spiritually he possesses the abilities of his totem bird, the spotted eagle. Black Elk describes the transformation of his awareness and his spiritual being into the awareness of his spiritual totem, a spotted eagle. Through this transformation of awareness while in the Sun Dance Circle, Black Elk envisions, experiences, and relates to the reader what paradise is like for the Native American in the following:

There was a ridge right in front of me, and I thought I was going to run into it, but I went right over it. On the other side of the ridge I could see a beautiful land where many, many people were camping in a great circle. I could see that they were happy and had plenty. Everywhere there were drying racks full of meat. The air was clear and beautiful with a living light that was everywhere. All around the circle, feeding on the green, green grass, were fat and happy horses; and animals of all kinds were scattered all over the green hills, and singing hunters were returning with their meat. I floated over the teepees and began to come down feet first at the center of the hoop where I could see a beautiful tree all green and full of flowers. (in Neihardt, 1932/1959, p. 206)

Native Americans speak of a parallel universe that reflects the one present on earth when they use the phrase, “As above; so below.” Its meaning is the awareness that the way one lives on earth reflects the way the soul lives in paradise when there is harmony and wholeness. Black Elk’s vision unfolds before him a healthy community, one full of abundance. In the center of this hoop (community) is a beautiful tree, full of flowers. This vision is not the experience of his people on earth, in the “so below.” Black Elk and his earthly hoop (community) are living in spiritual and physical poverty, experiencing hopelessness on a reservation. The vision does hold the promise of some hope for his people.

Black Elk relates a meeting with men who begin a dialogue about his spiritual journey. They know Black Elk is a medicine man by the symbols he wears on his soul. They know that a medicine man Sun Dances for the entire community. Black Elk continues to relate his vision and reveal more elements of his “round dance:”

When I touched the ground, two men were coming toward me, and they wore holy shirts made and painted in a certain way. They came to me and said: “It is not yet time to see your father, who is happy. You have work to do. We will give you something that you shall carry back with you to your people, and with it they shall come to see their loved ones.” I know it was the way their holy shirts were made that they wanted me to take back. They told me to return at once, and then I was out in the air again, floating fast as before. When I came right over the dancing place, the people were still dancing but it seemed they were not making any sound. (in Neihardt, 1932/1959, p. 206)

Black Elk’s experience reveals that one must be prepared to face spiritual beings who begin to communicate information that is meant for the individual and their spiritual growth. In Black Elk’s vision, the men anticipate that he was a spirit “passing over,” and they inform him, “It was not his time.” They turn him back to accomplish more work for his earthly community. They give him a gift, a symbol, the people can use spiritually to

visit their dead relatives. With this gift, Black Elk begins his return to earth, orienting his vision to look at this dimension:

I had hoped to see the withered tree (at the center) in bloom, but it was dead. Then I fell back into my body, and as I did this I heard voices all around and above me, and I was sitting on the ground. Many were crowding around, asking me what vision I had seen, I told them just what I had seen, and what I brought back was the memory of the holy shirts the two men wore. (in Neihardt, 1932/1959, p. 206)

One of the most difficult things about the lived experience of being in a sacred place constructed as an archetypal circle is that paradise is seen, and on the return, one sees the reality of the condition of life on earth. Even more confusing for some is the fact that neither of these perceptions of place is the same as the “reality” expected by one’s ego as to how things should be. Seekers taste the eternal and know it is real, while understanding they must pass more time on earth. Seekers try to bring the vision of paradise to life in their lives, or they try to maintain hope in the revealed vision as the truth nature of paradise. In every “walk about” it is expected that something is given to help the seeker in this life. This gift is a symbol, having special, spiritual meaning for the person on the “walk about.” This symbol is to be cherished. It is worn and held dear. These symbols represent the bones of one’s soul. Because Black Elk is a medicine man, he brings back holy symbols that can be used by the entire community. The “suffering” for Black Elk was seeing the central tree of the Sioux nation dead.

What is the meaning of the death of the central symbol, or tree, of a person or a community? In Chapter One, the death of this central aspect of being was revealed when the light in the eye of the heart was extinguished. The death of the Sioux’s central tree is an omen, signifying the destruction of the heart of the Sioux nation, the displacement from their home lands, and the annihilation of their traditional way of life. This central

tree will not come back to life until the White Buffalo returns, according to Sioux prophecy. (It is interesting that a White Buffalo calf was born during this past decade, and some medicine people have now begun to reach out to the white nation.) For the Sioux, the return of the White Buffalo means the eye in the heart of their nation is being healed and made whole. With this healing will come a re-implaced sense of being, and a reconnection to the core Sioux traditions. There will be a resurrection of their traditional way of life for all the people. They will be whole and able to begin forgiving their enemies. The heart of Turtle Island (North America) will be whole because its caretakers are whole.

The two holy men come from different cultures, but their minds are linked through the process of “building a dwelling in their minds” for the wholeness and healing of their entire communities. Both men are great spiritual leaders linked by a common belief that circling the mind of the soul leads to the center of the soul, a pathway to the God-Head at center. In my search for experiences of an archetypal circle, I also looked for examples of peoples seeking knowledge and understanding for the self.

Lame Deer

The last narrative in this chapter is from another Lakota Medicine Man, Lame Deer. In this description, Lame Deer recalls his early experience of being on a vision quest, a different version of a “walk about.” Lame Deer is taking a vision quest, seeking the purpose of his life. He opens this sharing by relating that he sits on the spot chosen by the men of his family two hundred years before. A long line of holy men re-construct their minds and open their Ear Organs to the Archetype of Being on this very spot. Lame Deer relates:

Darkness had fallen upon the hill. I knew that *hanhepiwi* had risen, the midnight sun, which is what we call the moon. Huddled in my narrow cave, I did not see it. Blackness was wrapped around me like a velvet cloth...I thought that I could feel their presence (my forefathers) right through the earth I was leaning against. I could feel them entering my body, feel them stirring my mind and heart. Sounds came to me through the darkness: the cries of the wind, the voices of nature, animal sounds, and the hooting of an owl. Suddenly, I felt an overwhelming presence. Down there with me in my cramped hole was a big bird...that huge bird was flying around me as if he had the whole sky to himself. I could hear his cries, sometimes near and sometimes far, far away. I felt feathers or a wing touching my back and head...slowly I perceived that a voice was telling me something. It was a bird cry, but I tell you, I began to understand some of it...All at once I was way up there with the birds...A voice said, 'You are sacrificing yourself here to become a medicine man. In time you will be one.' (Lame Deer & Erdoes, 1972, pp. 5-6)

In fact, Lame Deer did become a powerful, Lakota, spiritual leader. The eagle is his totem and guide. This narrative describes how the use of the archetypal circle is used for personal goals and direction. It reveals how a spiritual essence manifests as a symbolic creature to support and guide the seeker in their lives.

What are some of the common features of these "walk abouts" that thread their way through each narrative? Lama Govinda's search is inside a great temple, and he, too, becomes a powerful, Buddhist, spiritual leader. Black Elk's experience is inside a Sun Dance Circle, and his fame as a Lakota, spiritual leader continues today. Lame Deer's vision quest occurs inside a small cave in Mother Earth. *La Loba's* pupil is initiated into the four directions inside a Kiva. Each person is seeking spiritual wisdom and counsel inside an archetypal circle, facing the fourfold of being by dwelling in their presences, building a place for communion with the Creator at Center.

We hear the sharing of images representing the fourfold painted on the inside walls of the Kiva. Indirectly, Lama Govinda mentions similar images on the walls of the Great Temple. The eagle is located on the East wall of the Kiva. Black Elk is guided on

this vision quest by his totem, the spotted eagle. Lame Deer feels the presence of a huge eagle around him, feeling it touch him on the back and head. Lame Deer hears the eagle speak and understands its voice. Black Elk sees and dialogues with two spirit men. Black Elk's vision demonstrates how facing the *between* (sitting on the edge of the sword) can cause suffering when he views the dead, central tree of the embodied Lakota community. (He later expresses sorrow at not being powerful enough to be able to make the tree come to life and bloom for his people.) The suffering Lame Deer endures on this vision quest was to establish the purpose of his life. He taught the People to endure. All these seekers engage in fasting, isolation, purification, and sacrifice to provide the foundation for a successful spiritual quest. The body sensations experienced by these seekers reveal the nature of having an open Ear Organ that allows for communication with the Archetype of Being. Lame Deer experiences deep longing and cries for an answer to his request. Powerful emotions are felt on spiritual quests. Life-changing experiences and insights occur in an Archetypal Circle that belies expression in words. The fact that these seekers left a legacy in the form of these stories is their greatest gift. Most seekers find that expressing their experience in words causes it to lose power for them.

For approximately one hundred and fifty years, there has been little direct communication between Native American, spiritual leaders and persons outside their cultures. During the past two decades, some outreach with other cultures has occurred. This outreach is carried forth mainly by Metis, or mixed breeds, who have some acceptance of other races because of their mixed blood. One Metis says, "Long, long ago the elders spoke of the spirit of the land itself being born again in the children of the oppressors" (Brook Medicine Eagle, 1991, p. 237). The medicine people who reach out

to other races see their role as spiritual bridges between two cultures. Many of these Metis bridges are persons who report suffering tremendously to find their identity and to find direction in their lives because of their mixed blood. These individuals provide people outside the red nation with the experience of vision quests, sweat lodges, and the basic teachings of the Native American way. One of these Metis befriended me and became my teacher for a number of years. She prepared me for my spiritual journey in the tradition of *La Loba*. I would like to share some of my thoughts about her guidance, and offer some impressions of what having her in my life means to me now. It is hoped that her example will help others find a similar teacher and guide.

The Nature of the Presence of an Embodied Guide

There came a time in my spiritual quest when I realized I needed support. I prayed for a teacher and a very special person entered my life. She lives her life as a spiritual bridge rising above the cultural and religious barriers that divide races. She links diverse people and religions historically in opposition. She is a minister's wife, a Native American Metis, a psychiatric nurse, a helper (healer), and a wisdom keeper. She took me under her wing for several years and guided my exploration into becoming an Ear Organ, a person “listening to spirit.” “Listening to spirit” is a phrase she uses to capture the meaning of “embodied hearkening in the now.” This woman supported my efforts, validated my findings, and nurtured my growth, giving me confidence and trust in the process. She confronts any barriers to spiritual growth, such as dysfunctional egos and flinty personas. She encourages the unmasking of shadow aspects of being and their assimilation into the self. She nurtured within me a love for my opposite. I came away from this instruction, rich in wisdom and insight, and confident in my ability as an Ear

Organ. She opened the doors to unknown avenues of learning and to a vast resource of wisdom. I took off and flew in that direction. The time, energy, effort, and expense this woman made to promote my growth is unparalleled in any other area of my life. Not a cent ever exchanged hands. She did this because she loved my soul. In essence, she became my spiritual mother, an embodied example of a *La Loba Archetype*, full of courage, care, sacrifice, and compassion. It is my hope that all seekers find such a person to guide them. A spiritual helper (healer) and a wisdom keeper view the world from a different perspective and nurture core strengths in their pupils; among them is *discernment*.

Intuitive Discernment

The words chosen to paint a description of a person are like fine clothing worn on special occasions. These special occasions are moments in time when the projection of an image is made possible by events, and this image relates one's being to a group of others. The wisdom keeper does this when she knows a special student is coming. She watches the group for a long time, looking for the arrival of the spirit shown to her in vision. When this happens, she sends out an invitation, asking the person who embodies that spirit to study with her. The wisdom keeper listens to what her spirit tells her about the spirit who sits before her. She meets the other spirit in the between and determines the nature of their bones. She will use anything to teach a student the art of "listening to spirit." Her final goal on their behalf is teaching them spiritual discernment and the nature of the four directions.

What is the nature of spiritual discernment and what is its role in a "walk about?" Spiritual discernment is the skill of reading the symbols worn by others. Those

possessing the skill of spiritual discernment know what these symbols mean and how these symbols relate to their own growth. This skill allows one to monitor personal growth and face the challenges of life. How does one identify or know a wisdom keeper/teacher is in their presence? When envisioned in spirit, these people wear symbolic, ceremonial clothing that relates the nature of the embodied soul and their spiritual path.

The ceremonial clothing worn in spirit by my guide is the robe of a Native American healer. This robe is made of the fur of a black bear, the covering of a healer goddess, symbolizing one who is deep, dark, and hidden. A black bear/wisdom keeper is one who acts as a guardian and protector of the accumulated teachings of the Old Ones. She watches over, defends, and preserves this wisdom. She accomplishes this by carefully selecting persons who are to receive these teachings. Once chosen, the person continually is placed in situations testing that person's ego defenses against their ability to discern spiritual truth.

The wisdom keeper confronts a pupil who defends her ego against the truth revealed by spirit. The wisdom keeper's goal is to peel away the false mask worn by her student that functions to protect her from becoming a real person. If the pupil is unable to face the tension created by the dissonance between the ego's truth and spiritual truth, the person is gently released from study. A wisdom keeper does not tolerate power struggles regarding the meaning of spiritual truth. Such behavior is destructive to the group, showing disrespect to the leader and her wisdom. The behavior reveals the person has a lack of trust in the wisdom keeper and has problems with authority. The wisdom keeper silently breaks off contact or says, "I am no longer your teacher. The time is not right for

this learning." These words are spoken when a pupil acts from ego, challenging the wisdom keeper's spiritual discernment, or when a student refuses to face the content of the conflicted aspects, or when a student does not trust the truth revealed by spirit to her. Spiritual discernment of a wisdom keeper's presence reveals the image of a being sitting in the center of a great light that shines forth to all her surroundings. Spiritual discernment will reveal to the student a vision of the teacher sending her love. A person on a "walk about" has to be able to distinguish between her ego perceptions of a person and her spiritual perception of that person's being.

When one is on a "walk about," being able to use spiritual discernment accurately is crucial for understanding. The process of "facing conflicted aspects of being" and "clearing the blocks" within the energy system is called "taking back the river" by some and "looking at the bones" by others. A wisdom keeper teaches embodied listening, spiritual discernment, and looking at the bones of the soul while contained within an archetypal circle seeking wholeness and healing.

Essence Stones: Song-lines of a "Walk About"

Looking inside my dilly bag, I see La Loba's gifts representing token re-member-ances of experiences that increased spiritual discernment. They hold the process and knowledge of a "walk about" in an archetypal circle. I place each stone before me and recall the symbol and knowledge it captures. The body ear stone represents hearkening with the body ear organ. The circle with a cross through it represents the four directions. The small bone is a piece of our Ancestors becoming Djang. Mindful attention to now is captured by the stone depicting a Buddha sitting on a sword. The blue pool stone recalls the learning of the quiet, mirroring mind. The purple, dolphin stone is a future lesson.

The Bear Mountain pipe speaks to the knowing that future “walk abouts” will ask me to dwell in the fire for “All My Relations.” I return the tokens to my dilly bag and plan to carry them with me always. My search now will be to find philosophers’ stones that support this knowledge.

Philosophers’ Stones

In Chapter Three, an exploration of the philosophical underpinnings of this study is undertaken. Included in this exploration is an explanation of hermeneutic phenomenology. Van Manen’s framework for phenomenological research will guide both the exploration of hermeneutic phenomenology and its methodology. Throughout the chapter, the words of philosophers, phenomenological researchers, and others whose works and words support the building blocks of this study will be called upon. Each will add their voice as a foundation for building a dwelling for a mind constructed on the notion of the archetypal circle, the making of a Kiva mind.

CHAPTER THREE:

ENGAGING THE HERMENEUTIC PROCESS: THINKING IN THE ROUND

In Chapter One, a “walk about” is taken with *La Loba* in an archetypal circle. Then, using symbol immersion, the chalice symbol is explored to allow it to speak its meaning. *La Loba* listens to her pupil’s interpretation of this exploration and validates the uncovered meaning. Chapter One ends with an introduction to hermeneutic phenomenology and van Manen’s framework for phenomenological research. The study is led by this phenomenological question: **“What is the lived experience of being in a sacred place constructed as an archetypal circle?”**

In Chapter Two, another “walk about” with *La Loba* is taken. Each of her pupil’s experiences ends with *La Loba* gifting the pupil with concrete symbols representing experiences that prepare her for solo “walk abouts.” *La Loba* initiates her pupil into a Kiva structure and reveals the images painted on its interior walls while she turns to honor them. Finally, she gifts her pupil with a sacred pipe and a special stone, as further aides for becoming Djang. Next, Lama Govinda, Black Elk, and Lame Deer bring into view the experiences of their variations of a “walk about.” These seekers describe their feelings, sensations, and expectations of being in a sacred place. These descriptions demonstrate the variety of experiences that occur while being in a sacred place seeking wholeness, healing, and wisdom. Chapter Two ends with a discussion of the qualities of an embodied teacher who manifests as a wisdom keeper, much like *La Loba*, during my initiation into “walk abouts” in an archetypal circle.

In Chapter Three, I revisit hermeneutic phenomenology and van Manen’s framework for phenomenological research. Throughout the chapter, I listen to dialogues

between various philosophers regarding the elements that make up the building of a sacred place and the experience of being within it. For *La Loba* this place is a Kiva; for others, the archetypal circle is a mandala, a medicine circle, a Sun Dance Circle, a Hermeneutic Circle, a Round Dance Circle, a Celtic Wheel, or a sand painting. I listen as these minds address common elements of these archetypal circles: preparation and calling of the beings to the circle, the fourfold construction, the movement about the circle, the connection of all within the circle, communication between beings within the circle, and the gifting that occurs. Chapter Three ends with an exploration of the meaning of being and the nature of Being at Center.

I begin by listening to a dialogue between various philosophers regarding the nature of the science used by researchers to investigate ontological philosophy, the exploration of the essence of being. More specifically, it is a dialogue exploring the nature of thought used by philosophers to understand being and how it relates to Being.

Preparation and Calling to the Circle

Not all mortals are called...but only...those who wander on dark courses...These mortals are capable of dying as the wandering toward death. In death the supreme concealedness of Being crystallizes. Death has already overtaken every dying. Those 'wayfarers' must first wander their way...through the darkness of their courses; they must do so not only and not even primarily for themselves, but for the many. (Heidegger, 1971, p. 200)

The concealedness of Being in the crystalline state is revealed by the words of those who experience it as a part of life. They have wandered along the road toward death, experienced its searing pain, looked in its face, and lived to reveal its nature by coming full circle back to the living. Being able to study the concealedness of Being requires of the philosopher the opening up and exploration of Being from every angle of its expression and experience. It is a difficult task taken on by courageous minds who use

a process that uncovers meaning from the words given to them. It is the science and philosophy of hermeneutic phenomenology. In the calling of being to the circle, I begin by asking Gadamer to explain his understanding of the nature of hermeneutic phenomenology, and follow with the interpretations of other hermeneutic philosophers.

Hermeneutic Phenomenology

Hermeneutics is “the art of the correct interpretation of literary sources” (Gadamer, 1960/1991, p. 177). It originally referred to a method of examination used by researchers to find the meaning of ancient documents within the context of the language, culture, history, and religion of origin. Gadamer extends this meaning of hermeneutics to include art, poetry, music, and history. Hermeneutic phenomenology is a methodology used by human science researchers to investigate all forms of lived experience. The textual sources interpreted in this study will be the participants’ descriptions of their lived experiences of being in the archetypal circle. Their words will name the phenomenon in a pre-theoretical revealing.

Merleau-Ponty says phenomenology is “the study of essences,” and it is “a philosophy that puts essences back into existence” (1962/1996, pp. vii-viii). According to Merleau-Ponty, phenomenology is a *style of thinking* that gives a description of experience as it is. An *essence* is “the quality or qualities of a thing that give it its identity and the inherent, unchanging nature of a thing as distinguished from its attributes or its existence” (Morris, 1981, p. 448). Phenomenology is a form of philosophical thinking that explores the unchanging nature of a thing, shown by its attributes and the ways it expresses itself in the languages of the world.

For van Manen (2003), hermeneutic phenomenology is a methodology for investigation derived from a collection of human science approaches. Human science research, “strives for precision and exactness by aiming for interpretive descriptions that exact fullness and completeness of detail” (van Manen, 2003, p. 17). Hermeneutic phenomenology explores a phenomenon being uncovered in the text and describes “the internal meaning structures of lived experience” (van Manen, p. 10). Phenomenology uses reflective writing to bring forward the meaning of a phenomenon from the texts given by the participants, and meaning is made through hermeneutic interpretation.

Levin’s discussion of hermeneutic phenomenology reveals his focus is on its methodology. Phenomenology is the experience of the moment described in detail, revealing what is unsaid and hidden (Levin, 1989); the text opens for expression the concealed meaning of an experience and how that experience changes and alters one’s attitude toward a phenomenon. From Levin’s perspective, researchers have the chance to define who they are, simply by meeting the challenge to give voice to their analysis of the central notions emerging within their interpretations.

Heidegger views phenomenology as primarily a “*methodological conception*,” where its focus is on the *how* of research as it applies to “*the science of phenomena*” (1926/1962, p. 50). The science of phenomena means the researcher grasps the object of focus in its entirety. Everything about the phenomenon revealed by textual analysis “must be treated by exhibiting it directly and demonstrating it directly” (p. 59). The researcher must consider all possible viewpoints and meanings carried by the phenomenon.

The word phenomenon identifies this methodology because of the root meaning it carries within its structure. The word phenomenology has two components: “phenomenon” and “logos” (Heidegger, 1926/1962, p. 50): phenomenology being the search for the hidden, pre-theoretical element contained in the object of study, and phenomena being “the forms of the intuition” (p. 55). He clarifies the relationship between phenomena and phenomenology in the following:

That which already shows itself in the appearance as prior to the ‘phenomenon’ as ordinarily understood and as accompanying it in every case, can, even though it thus shows itself unthematically, be brought thematically to show itself; and what thus shows itself in itself (the ‘forms of the intuition’) will be the ‘phenomena’ of phenomenology. (Heidegger, 1926/1962, pp. 54-55)

In this study, the phenomenon of interest is the lived experience of being in a sacred place constructed as an archetypal circle. The phenomena hidden within this experience are uncovered and shown through the researcher’s analysis and interpretation of textual sources gathered.

The ‘logos’ component of phenomenology means a “discourse” that “lets something be seen” (Heidegger, 1926/1962, p. 56). Analysis of this discourse brings forward and puts on display the phenomenon that is embedded beneath the words of the text; yet, it is somehow present with what is revealed because the phenomenon belongs to the meaning being given by the words the authors use (Heidegger, 1926/1962).

Gadamer (1960/1991) describes the process of textual analysis as “intentional phenomenology,” the “making of mind” into a “field of systematic experience and science” (p. 243). This mindset is capable of considering all things, all beings, including nature, as lived experience carries the meaning of the whole universe. This meaning is revealed in “discourse or conversation” through the mutual sharing of a common

language (p. 385). To understand a language, one must live it and be immersed in it, because it is through the medium of language that the meaning of a phenomenon is discovered (Gadamer). It is a conversational process intent on grasping the meaning of the other's lived experience of the phenomenon in question. When there is "mutual receptivity and reciprocity" between the parties involved in the conversational process, meaning expresses itself as a common, lived language (p. 387).

The same process is involved when a researcher engages in analysis of a text (Gadamer, 1960/1991). The researcher becomes both the analyzer and interpreter of meaning for the text, remaining linked with the author of the text, as in a conversation, through their mutual focus on the phenomenon of interest. Gadamer describes this linkage between the researcher and the author as "engagement in a hermeneutic conversation" (p. 388). The text holds the meaning of the phenomenon embedded in its description. The researcher's analysis and understanding of the text bring the phenomenon forward as an expression of meaning. Gadamer calls the process "a fusion of horizons" (p. 388). It might be thought of as a true meeting of minds.

Questioning the Text of Lived Experience

According to Gadamer (1960/1991, p. 363), "Every true question requires openness." If openness is required to seek an answer to a question, what is the nature of this notion? Heidegger's says "'The Open' is the great whole of all that is unbounded...The Open admits" (1971, pp. 106-107). To be open is to know unshieldedness, and it is to listen to the great whole of being.

In Chapter Two, Abram, *La Loba*, and Levin speak of openness as "an experiencing body," as a "hearkening; the listening to a place with the body's felt sense

of being,” and the becoming of an Ear Organ (Abram, 1996, p. 125; Levin, 1989, pp. 219-220). To an open, experiencing body, sense(ing) is presencing before the Archetype of Being. To ask a true question of Being is to embrace the silence of all being and hear the voice of thunder speak.

Gadamer suggests that one, who really wants to know the answer, asks the true question (1960/1991). In phenomenological research, to ask a question does have limits that concern its scope, direction, and the stating of prior assumptions one has about the phenomenon. In Chapter One, I stated my assumptions and shared with the reader the question asked in this study: **What is the lived experience of being in a sacred place constructed as an archetypal circle?** I know what this experience was like for me, and I revealed that as well, but what remains unknown to me is what this experience entails for other women of my culture.

In Chapter Two, I bring forth the voices of three, male, religious leaders who hearken in their respective, representations of archetypal circles. As my study continues, I will share the experiences of American women, hearkening in a contemporary, archetypal circle constructed in the sanctity of their own surroundings. What meaning is hidden in their *lived experiences*? What does it mean to live an experience, and what makes an experience a sacred one? When a person engages in a “walk about” and describes living it, what words hold the nature of its hidden meaning?

Morgan (1994) relates an instance in her “walk about” with the Real People (Aboriginal people) where her guide, *Ooota*, lays out the philosophy of the Aboriginal people regarding the nature of living an experience.

All encounters with other people are experiences, and all experiences are forever connections. Real People close the circle of each experience. We do not leave

ends frayed as Mutants (whites) do. If you walk away with bad feelings in your heart for another person and that circle is not closed, it will be repeated later in your life. You will not suffer once but over and over until you learn. (Morgan, 1994, p. 93)

What features distinguish a *real*, authentic person, and how does a *real* person face each encounter as a connection worthy of a lifetime? How do Real People close the circle, if in fact, Mutants leave it open? Real People develop their Ear Organs and use this capacity in all their meetings. They hearken to the other and to the Archetype of Being manifesting within the Other. When *real* people meet others, they experience one another as manifestations of Archetypes of Being, and they become united eternally to each unique expression of Being who shares existence with them.

To close the circle of each experience, the Archetypes of Being are taken into an Archetypal Circle in prayer, for understanding and wholeness. The perimeter of the Archetypal Circle is “walk(ed) about” in a circular path, stopping at each of the cardinal points and center. During this “walk about” the Archetypes of Being are acknowledged, honored, and shown respect. The union and communion are considered a sacred meeting, and the encounter is completed, bringing wholeness. When bad feelings occur during a meeting, the heart center of a person closes, and the circle of good relations is broken; the circle is incomplete. The lesson, or gift, the other has to offer in the relationship is not learned or accepted, and will repeat again and again until it is received. The pain of a negative encounter will be felt over and over until the lesson is heard and honored. Real People take every encounter into the circle for understanding, healing, and wholeness. Outside the Real People community, others have considered the nature of this form of lived experience. Their words help to break open its nature for a deeper understanding, the intent of phenomenological research.

The World of Lived Experience

One person who struggled with the notion of “living an experience” is Husserl, who speaks of it as *lebenswelt*, “the world of immediate experience,” an experience that is “natural, primordial, and pre-theoretical” (1938/1970, p. 103). This notion of immediate, primal, experience resonates with Trungpa’s (1991, pp. 18-19) notion of “being in the now” and “sitting on the edge of a razor blade,” implying the state of being that asks one to keep an attentive focus and immediate presence of being. *Lebenswelt* is “the breathing of meaning” as reflective consciousness occurs between “the inner and the outer” of our being (van Manen, 2003, p. 36). This reflective consciousness captures *La Loba*’s meaning of “collecting the bones of soul and reassembling the skeleton of being.” Van Manen’s *lebenswelt* appears to take one out of the moment, into a state of pause, where the experience is recalled, relished, reprocessed, and deeply understood.

Are Husserl, van Manen, and *La Loba* speaking of the same lived experience separated in meaning by notions of time and awareness? One perspective of *lebenswelt* captures the philosophy of the Real People, as well as the thoughts of Trungpa’s and Husserl’s “in the now,” engaging the experience with embodied hearkening to the primal. The other perspective of *lebenswelt* looks into the past, perhaps even into the present, and leaves open the opportunity to extend the breathing of meaning into the future. It is a deeply contemplative, meaning-full, presencing of self to one’s life. Husserl’s *lebenswelt* is the reality lived each moment by Real People, while van Manen’s *lebenswelt* is a process like *La Loba*’s search for deep, soulful-ness, meaning, and healing. Van Manen’s framework for phenomenological research leads to a natural, primordial, and pre-theoretical state through reflective analysis. When van Manen speaks of “breathing

meaning as reflective consciousness,” he is re-constructing the hidden skeleton of primordial meaning and listening to its soulfulness (2003, p. 36). What has to occur before the breathing of meaning?

Heidegger (1971) says we have to speak the name of the phenomenon, “to call it into the word” (p. 198). The very act of “calling brings closer what it calls” (p. 198). In stating the question for this study, I name the visible elements that contain this hidden phenomenon. These elements include the lived experience of being in a sacred place constructed as an archetypal circle. Naming these elements and calling them to move closer will bring the phenomenon into the word.

Naming and Calling a Sacred Place into Being: The Act of Implacement

The words used by Husserl (1938/1970) and the Real People capture a lived experience bearing certain qualities. These qualities are attentiveness, being focused, and experiencing the moment as an embodied hearkening to Being. By contrast, Van Manen and *La Loba* stalk a phenomenon like seasoned hunters, collecting its fragments, and piecing together its shape, until it can speak of its primordial essence. The skeletal fragments of meaning are held, tossed, tumbled, mixed, buried, dug up, and reshaped until the phenomenon is present, exhibiting its lost face of being. If van Manen and *La Loba* stalk the elements of my question, what is found?

La Loba and Casey (1993) would ask me to consider what it feels like to be alive and to be planted in the earth. It is a state not unlike the feel of a mother’s skin to a nursing infant. “Implacement” for Casey (1993) means taking on the nature of a tree. He describes the nature of implacement using the metaphor of a tree in the landscape:

A tree stands in its own place. Its life is sedentary. It is a life in one place, a life without anxiety. Not only is a tree in its place; it actively contributes to its place,

filling it up with its own organic substance. It knows no menacing void, even though to move from its own place it is to risk the death of the organism. (Casey, 1993, p. xii)

To experience implacement, my roots must go deeply into the soil of the nature of my surrounding landscape. Each landscape has a soul and is a unique expression of nature's being. To be implaced, invites me, calls me, to live my life in one place, trusting in that place as the nurturer of my being. Implacement calls me to own my landscape and to live the expression of my being contributing to my surroundings with sensitive caring.

Implacement means to live in peace, experiencing contentment in what is given by nature's being to support my existence. Implacement is knowing that I stand in relation to a powerful, sacred being whose existence daily contributes to the feeding and healing of my soul. Leaving this sacred being and uprooting my body from this place would result in the death of an aspect of my being. I would become groundless, rootless, existing without a foundation, and unsupported by the bedrock of my soul. Knowing that I belong to the land, that I do not own it, but it owns me, what would make implacement a sacred expression of dwelling?

Casey (1993) would say implacement is seen by the "way a people orient to the landmarks of the landscape" (p. 27). He gives the example of the Navajo tribe and their surrounding landscape as expressions of "conjoining surfaces of the body (of a nation) with a landscape considered to be the "Great Self" (p. 36). In Navajo belief, the "Great Self" contains two separate aspects. One is located outside and around the individual, while the other, is internal to this self (Casey). The self and the landscape make up this "Great Self." The Navajo believe the self and the landscape are composed of a matrix of sacred places. This matrix is made up of "the four surrounding mountains" representing

“the four cardinal directions” of a huge, archetypal circle superimposed on the landscape (p. 36). The Navajo have created a living, sacred, archetypal circle made up of the topographical features of the land that represent aspects of the circle. The land and the people are woven together and are inseparable by their belief in the “Great Self.” The tribe resides as a nation conjoined to the land in sacred implacement. What, then, is the nature of sacred dwelling?

Constructing a Dwelling: Implacement of the Sacred

The act of construction results in a building. “To build is in itself already to dwell” (Heidegger, 1971, p. 146). When this act is considered from the standpoint of construction of thought, construction becomes the tracing of the building blocks of thinking back to their primal roots (Heidegger). To unearth the meaning of sacred implacement requires that thinking pay attention to the qualities covered over by our use of language that represent the nature of what it means to reside as dwelling. Heidegger differentiates dwelling from inhabiting by pointing out that people inhabit places for shelter, work, school, etc., and these buildings serve as temporary dwellings. Heidegger asks the reader to consider the lost, hidden structures that lead back to the origins of a thought’s lived meaning in language. “It is language that tells us about the nature of a thing, provided that we respect language’s own nature” (Heidegger, p. 146). Heidegger traces the origins of *building* in Old English and High German to its meaning “*to dwell*” signifying: “to remain, to stay in place” (p. 146). When “*to dwell*” is used to signify this primal meaning, it tells “how far the nature of dwelling reaches” in terms of thinking (p. 147).

The old German word, *bauen*, also means “I dwell, you dwell” (Heidegger, 1971, p. 147) in the sense of existence or presence in life as humans. *Bauen* means to dwell in the sense of “to cherish, and protect, to preserve and care for, specifically to till the soil, to cultivate the vine...building in the sense of preserving and nurturing” (p. 147). Heidegger voices the same message as Casey’s regarding one’s attitude and thinking toward the earth that surrounds humankind. Sacred implacement is a building as dwelling for the mind and is oriented toward the care-taking of the surrounding landscape. Casey’s notion of sacred implacement in the landscape echoes Heidegger’s building as dwelling-thinking in the soil of a philosopher’s mind. One speaks of embodied implacement in a landscape, while the other calls for the gathering of the mind’s thinking constructed on a sacred design. What elements do philosophers consider as they build this dialogue around sacred dwelling sites?

Fourfold Construction: Dwelling in the Primal

Humans dwell for their lifetime on the earth and under the sky with others in the presence of the divinities (Heidegger, 1971). It is a dwelling comprised of conjoining surfaces that make up the “Great Self.” Some call this form of dwelling: the Great Self, the Buddha Mind, *Wakan Tanka*, *Dasein*, the One, God-Head, *Allah*, etc. Diversity of language and religious expression separates humankind and prevents the gathering together of the experiences of the primal nature of this Oneness. If humankind spoke one, common language, the nature of this primal Being would be revealed. Philosophers, poets, and religious thinkers toil in this quagmire trying to uncover this common, primal ground to express the lived experience of Oneness. Heidegger’s (1971) dialogue and exploration voices the perspective and experience of a German, Protestant, male

philosopher. He relates the origins of primal Oneness in his exploration of the fourfold and the round dance.

By a *primal* oneness the four – earth and sky, divinities and mortals – belong together in the one... This simple oneness of the four we call *the fourfold*. Mortals *are* in the fourfold by *dwelling*... Mortals dwell in the way they preserve the fourfold in its essential being, its presencing. (Heidegger, 1971, pp. 149-150)

My interpretation of Heidegger's statement is that *primal* One contains four unique expressions (dimensions or aspects) of the One's qualities. Taken together, the fourfold compose an even higher expression, the One. Heidegger (1971) says the fourfold is composed of the earth, the sky, mortals (humankind), and the divinities. Humankind is an essential dimension of dwelling in the fourfold. Humankind's attitude and relationship to the fourfold is a building-dwelling-thinking expression of sacred implacement. This building-dwelling-thinking preserves and assures the enduring presence of the round dance. Building-dwelling-thinking (in the sense of participation in the fourfold dance) is an evolving process characterized by caring and attending to the nature of the fourfold within sacred implacement.

The Fourfold as Embodied Implacement

Casey's (1993) description of the dimensions of place illustrates that the round dance carries more qualities than those discussed by Heidegger. Casey notes the "properties of the six concrete dimensions... hover uneasily *between* the embodied subject and the surrounding world" (1993, p. 73). He grounds these dimensions in the experience of the subject's human body and its relationship to the cardinal directions of the landscape. Casey (1993) associates the right side of the body with the male and the left side of the body with the female, and describes three place specific groups of features that are body-based: "(1) other dimensional dyads (upwards – downwards, above – below, in

front – behind); (2) cardinal directions (east – south – west – north); (3) elements of the environing world (land – coast, sky – earth)” (p. 91). Casey’s exploration of the dimensions of place increases the number of notions raised for consideration when building-dwelling-thinking in the round. He names the earth and sky, the dimensional dyads (that are body based and considered elements of Heidegger’s notion, mortals), and adds the cardinal directions (east, south, west, and north). Heidegger did not mention the elements of the human body specifically, or the cardinal directions in his discussion of the fourfold in the round. Casey’s discussion of dimensions, on the other hand, lacks specific reference to the divinities. The two philosophers are linked in one important element, the fourfold in the round. In the following section, I rely on Dooling’s (1984) work to bring this notion to light.

Mythical Origins of the Fourfold

Dooling (1984) includes in a collection of sacred, Lakota stories one that relates the origins of the fourfold in the round. Native Americans name the fourfold in the round, the four directions. The story of the origin of the four directions begins with a message to a father who has four sons.

There is no direction in the world, and your four sons must each fix a direction and establish it so it will be forever known. When each one has fixed a direction, it shall become his dwelling place. The directions must be on the edge of the world and each an equal distance from the one next to it. They must divide the edge into four equal parts and one part shall belong to each of the brothers. They must go around the world on its edge. From when they start on this journey to when they finish it will be the forth time, a year...When they have established the four directions...then they will be as Spirits. (Dooling, 1984, p. 52)

True to their oral heritage, Native Americans relate the truth of their beliefs through stories depicting the adventures, hardships, and natures of the characters. These stories are metaphors, carrying great meaning regarding the worldviews of a people who use the

oral tradition as a means to preserve their religion and culture. When I read this story, it tells me there was a time when the One, the Great Spirit, moved on the land in such a way that the people were unable to know the One. This One was the father. He was asked to send his four sons to the edges of the world and establish points that were equal distance along the edge. Each son was unique in his expression of the qualities of the father. The people and the earth experienced the uniqueness of these qualities and knew them as distinct manifestations of the One. Each direction expressed a different quality of the One, and yet, they all express the nature of the father.

When I think of building-dwelling-thinking, each son's quality is an archetypal image painted on the interior walls of a Kiva. Each archetypal image depicts a sacred quality of the mind of the One. To experience each archetypal expression of the One is the act of circumambulating and facing each at the cardinal points. The archetypal images of the fourfold are the warrior in the East, the divine child in the South, the nurturer in the West, and the sage in the North. The interior walls of a sacredly, implaced Kiva reveal symbolic images of each archetype's nature. For the Cheyenne, these images are the eagle, the mouse, the bear and the buffalo (Storm, 1994). Each tribe will use images of the most common animals in their surroundings that symbolically represent the qualities of each of the directions. Storm says that for him, the medicine wheel is the structure that contains these four directions (1994). He suggests that movement around the medicine wheel brings wholeness, understanding, connection to all things, and wisdom (Storm, 1994).

Movement around the medicine circle brings with it the knowledge of how I manifest in the world in each of the directions, allowing me to understand where changes

are required to bring wholeness. Movement about the archetypal circle brings with it the facing of aspects of being that are opposites, mirroring qualities of myself that I have not owned. This facing of opposites brings home the teaching that we are all connected and teach one another. Wisdom comes when I embrace this opposite and call its qualities my own by showing honor and respect for their manifestation in the world. In the following section, the process of rounding an archetypal circle on a “walk about” is discussed in more detail.

Movement on a “Walk About:” Rounding the Archetypal Circle

The mandala is a (circular) archetypal image...(that) signifies *the wholeness of the self*. This circular image represents the wholeness of the psychic ground or...the divinity incarnate in man (humankind)...Our psyche is set up in accord with the structure of the universe, and what happens in the macrocosm happens in the...subjective reaches of the psyche...For this reason, the God-image is always a projection of the inner experience of a powerful *vis-à-vis*...symbolized...by image(s) of the invisible as something which stands behind the phenomenon. I am thinking here of the simplest form of the mandala, the circle, and the simplest (mental) division of the circle, the quadrant or...the cross. (Jung, 1963, pp. 334-336)

The archetypal, graphic image of the fourfold mind is a cross within a circle, marking the points where the four directions are located on its outer edge. To journey on a “walk about” around the outer edge of an archetypal circle is to face each of these four, archetypal directions and then, to move to center. Jung names the circled fourfold, “this primary, all-encompassing archetype...the archetype of the self” (Singer, 1994, p. 215) in the same sense as that represented by the “Great Self” and the divinity manifesting as a human. To “walk about” the edge of an archetypal circle is the *circumambulation of the self* (Singer, 1994).

The fourfold contained within an archetypal circle came to Jung’s attention in a manuscript written by his friend, Richard Wilhelm, who was an expert on Chinese

philosophy and the mandala. Contained within this archetypal circle and found by *circumambulation of this self* is the “Golden Flower of the great One” (Wilhelm, 1931/1962, p. 101). The Chinese view the Golden Flower of the great One as the “border region of the snow mountains, the primal pass, the realm of the greatest joy, and the land without boundaries, the altar upon which consciousness and life are made” (p. 101). It defines humankind’s self and the Great Self surrounding a culture, the landscape.

Marie-Louise von Franz relates in a conversation with Boa (1994), “We project our soul into a landscape” (p. 59). She suggests the world is made up of a complete soul geography with each nation and culture having a distinct representation of its soul in the landscape. Within this soul geography there are special sites where an individual and a culture “communicate with the gods above...the gods below...a place where there are good spirits...and evil spirits” suggests von Franz when talking to Boa (p. 59). Humankind’s unconscious psyche is contained within the landscape, and the Romans identified such places as “genius loci” (p. 54), or sacred sites.

There are sites made holy by the gods and sites made holy by humankind. The Tibetan mandala, the Navajo sand-painting, and an individual’s drawn mandala are examples of the use of an archetypal circle as a representation of sacred, soul geography. Each mandala is a graphic design of the fourfold within an archetypal circle represented by four symbolic images at the cardinal points and one at center. Some religions dance this archetypal structure. We see this form of expression in the Moslem faith, the whirling dervish, and in the Native American faith with the Sun Dance Circle. Black Elk leaves behind an account of the Sun Dance in *The Sacred Pipe* (in Brown, 1980).

Black Elk names the notion circumambulation of the self, “*wiwanyag wachipi*, (meaning) dance looking at the sun” (in Brown, 1980, p. 67). *Wiwanyag wachipi* is a holy rite of the Oglala Sioux performed during the full moon of the months of June or July. A circle is “marked out on the ground where the sacred sun-lodge will be set up, around the holy (cottonwood) tree” (in Brown, 1980, p. 73). The cottonwood tree “will represent the People and will help us fulfill the will of *Wakan-Tanka*,” says Black Elk (p. 74). The cottonwood tree stands at the center of the sacred hoop, representing both the People and the sacred pipe, stretching from the earth to the heavens (in Brown, 1980). The cottonwood tree stands where the four directions cross, “the center of the great Powers of the universe” (p. 74).

During the Sun Dance Circle Rite, groups of people fast and dance for four days, honoring each of the four directions as a form of participation, renewal, and union with the divinities above, which are called and are gathered for the event. The dancers offer up their participation in the rite on behalf of the wellbeing of the entire community. It is a form of self-sacrifice offered to regenerate the “Great Self.” The dancers become power centers of energy, and at one point during the rite, the sick are brought into the circle where the dancers lay hands on them for healing and wholeness. The site itself becomes a power center made sacred and holy by the participants and the evolving event itself. How does this systematic, evolving process described above relate to philosophy, the phenomenon, and the researcher’s question and method of research? This hermeneutical, round dance creates a (group) mind oriented to nature and the universe and to building-dwelling-thinking, revealing the primal, ontological phenomenon of fourfold being and its transformation and completion of Being in the archetypal circle. In the next section,

van Manen's framework of research is examined. It is a form of human science research and a way of thinking understood to be a round dance of the mind (Heidegger, 1971).

Hermeneutic Round Dance: Movement about the Archetypal Circle

In the section that follows, van Manen (2003) describes in detail the process that a phenomenological researcher performs to engage in a hermeneutic round dance. Many of these elements relate to earlier descriptions in this paper. The hermeneutic round dance is the researcher's conceptual methodology, and its foundation is based in language and writing.

Van Manen describes his framework "as a set of (six) methodological suggestions" for engaging in phenomenological research and writing (2003, p. 1). The model for this framework is a reflection on the texts provided by the participants that contains their lived experience of the phenomenon. The researcher's reflection and analysis of this text is intended to increase thoughtfulness and depth of understanding for both the researcher and the authors of the text (van Manen). Van Manen's first suggestion is for the researcher to write a personal experience of the phenomenon of interest. He calls this initial exploration, "turning to the phenomenon."

Turning to the Nature of Lived Experience: Becoming a Body Ear

In Chapter One, I relate an experience of being in an archetypal circle exploring the hidden nature of an illness as a basis for my turning to the phenomenon. This initial exploration of the phenomenon brings to the surface what seriously interests me and commits me to this research that centers around the experience of embodied consciousness and its will to communicate and teach in any way possible. Turning to this phenomenon is the act of "being-given-over to a quest" for deeper understanding (van

Manen, 2003, p. 31). It is a quest that leads to primal, archetypal, pre-reflective symbols given during a contemplative process, using active imagination, and the structure of an archetypal circle. This questing brought forth memories, thoughts, knowings, sensings, and sometimes dreams, all giving deeper insight into the phenomenon. Only later were these images and symbols revisited in an archetypal circle where the breathing of meaning as reflective consciousness occurred, capturing the lived experience from a narrative text, allowing further exploration and interpretation (van Manen, 2003).

I entered the archetypal circle, asking for the meaning of the dis-ease that my body was experiencing. The central image that immersed was the birthing of an aspect of myself that was unknown, hidden, protective and deeply, loving. I became a body ear organ listening to the pain of my being and understanding the nature of its discomfort. By listening to the nature of my lived experience, I came to understand and own my male aspect within and its need to express itself in my life. *La Loba* would refer to this phase of the hermeneutic process as “collecting the bones of a soul.”

Investigating Experience as We Live It: Unfolding the Nature of Sacredness

Van Manen’s (2003) second activity recommends a researcher investigate what is lived, not what is thought about. This means the analytical mind, that mind that classifies, categorizes, reduces, compartmentalizes, and organizes information, is placed on hold. This is an important point to note, and one that differentiates inductive, human science research from deductive, empirical research.

Phenomenological questioning deepens a dialogue with the phenomenon by asking persons to describe their unique experience with it. This questioning might include the following. What do I feel when I enter this place? Where do I feel this experience on

or in my body? How does what I envision reveal meaning to me regarding place and its relationship to my body?

Van Manen (2003) cautions the researcher by saying that the words people use to describe their experiences do not reveal the true nature of the experience. Something of the original meaning is lost as one reflects back on the memory and as one tries to reconstruct it into a narrative form (van Manen). These lost fragments of being must be uncovered by abiding with the words of the text. To abide with a word is to seek out its root meaning and old, forgotten usage in language. The researcher's thinking has to make a home within the text. She draws out the lived experience by tracing the origins of words back to their original meanings. The reconstruction of lost meanings of language and the breathing of meaning back into an experience is performed by a researcher's willingness to live the meaning of the language of the phenomenon deeply (van Manen, 2003).

In Chapter Two, I relate a "walk about" journey with *La Loba* that describes the nature of being in a sacred place becoming Djang. *La Loba* and her pupil, Howling Wolf, begin by unfolding the meaning of becoming a body ear sense(ing) the nature of a place and being. The experience is one of silence and gifting of the self to place and to being. *La Loba* brings home the meaning of body ear sense(ing) by having Howling Wolf revisit becoming a body ear sense(ing) by coupling the experience with the disciplined act of mindful attention in the now. Howling Wolf learns that a quiet, reflecting mind opens her being to becoming a body ear sense(ing), allowing a dialogue with place and being. *La Loba* and Howling Wolf share a dialogue regarding the experience of suffering and its role in spiritual growth, and how suffering can be the way an aspect of soul communicates its needs and potential growth as it immerses into more prominence in the

physical. They also share the meaning of facing the opposites contained within our being as necessary for becoming whole, by owning the entire expression of our souls' being. *La Loba* teaches Howling Wolf that a warrior becomes a peacemaker when the warrior understands that all of creation is a reflection of the balance and nature of her own soul.

In Chapter Two, I relate the memory of being shot at in the Rose Garden. At the time, I recall my awareness of the event was split into two experiences. One awareness is occurring in slow motion, seeming dreamlike and unreal. The other is happening rapidly in the physical, producing confusion and rage. *La Loba* assisted me in recovering the dreamlike portion that went unattended because of the nature of the event. She guided me in reliving the entire experience to capture these lost fragments of lived experience to expose their content and deeper meaning. This recollection of those lost fragments of experience made the event whole, erasing the confusion and replacing the rage with gratitude and understanding. *La Loba* teaches how to honor, complete, and finally bury a negating memory. When this lesson is completed, *La Loba* takes her pupil into the sacred Kiva where the fourfold nature of its construction and its symbols are revealed. She teaches the necessity to honor and respect these expressions of *Wakan Tanka*. *La Loba* demonstrates by her behavior the importance of fire and the sacred pipe to the experience of this sacred place. She relates the legend of *White Buffalo Woman* and gives Howling Wolf a pipe to commemorate the event after teaching the significance of each of its parts. *La Loba* shares that taking a "walk about" along the song-lines of soul to become Djang is the Beauty Path to wholeness and becoming the creator of our own soul's expression of being in the world. When this path is owned, we stand in the fire and assume responsibility to bring harmony and peace for all our relations and ourselves.

In Chapter Two, the experiences of Lama Govinda, Black Elk, and Lame Deer describe their unique expressions of taking a “walk about” in an archetypal circle. One relates the experience of a mandala shaped temple; another shares the experience of a Sun Dance; the third, recounts the nature of a vision quest whose archetypal circle is Mother Earth. All gain insight, spiritual growth, increased power of purpose, and understanding of their spiritual natures in relation to a place and its people. Through translators, each man left traces of their “walk about” in an archetypal circle for others to learn from.

Chapter Two ends with a sharing of the importance of an embodied teacher whose role is to guide the seeker along the song-lines of soul. Living this experience with my teacher, taught me about the courage of the Metis and their willingness to share their knowledge, being guided by spirit in their choice of students. Because of their unique position in society, strict traditions, fears, or hostilities held by some Native Americans for the white race do not bind or limit these Metis. These teachers act as bridges of peace, compassion, and forgiveness for two races. I learned that the land of North America is a sacred place, and it has the power to nurture souls who can transcend race and culture, bringing wholeness and healing to those who orient to the land’s fourfold, building a Kiva in which their souls can dwell. The telling of this experience loses much of the importance and meaning it has for my life. This telling demonstrates for me the limitations that texts have to reveal real meaning.

Because the phenomenon in texts is lost and hidden by its nature, a researcher employs indirect approaches to assist in its unveiling. Indirect approaches involve the use of other sources that somehow address the phenomenon. These sources include literature, art, poetry, drama, films, phenomenological literature, and stories from oral traditions. In

textual sources containing others' experiences, multiple perspectives of the phenomenon are drawn out, increasing its depth of expression. Each experience is unique, but each is an individual glimpse of a facet of the phenomenon's being, entirely new in its revealing. Sand-paintings, mandalas, pictographs, shields, and circular stained glass windows are artistic expressions that capture images, color, activity, and the artist's visual power in the round. They demonstrate the visual aspects of a phenomenon. In literature, the poet closely parallels the process experienced in building-dwelling-thinking in the round.

Poetry is a style of thinking that expresses itself from the heart and the higher dimensions of mind. Poetry is transcendent language, bringing forth the purist thoughts of the heart and soul experienced in this higher dimension. The mind of the poet, like the mind of a seeker, has an Ear Organ, opened to commune with the transforming nature of Being. Rumi's poetry reveals a mind whose Ear Organ communes with Being and whose vision beholds the face of Being. Listen as this voice speaks the thoughts of a knowing heart.

Each form you see has its unseen archetype;
If the form should pass, its essence is eternal.
If you have known beauty in a face or wisdom in a word,
Let this counsel your heart; what perishes is not real.
Since the springhead is timeless, its branches refresh.
Since neither can cease, what is the cause of your sorrow?
Think of your soul as the source and created things as
 Springs.

While the source exists, the springs continually flow.
Empty your head of grief and drink from the stream.
Don't think of it failing--this water is endless.
From the moment you came into the manifest world
A ladder was given that you might escape.
From mineral substance you were transformed to plant,
and later to animal. How could this be hidden?
Afterwards, as man, you developed knowledge,
 Conscious, faith.
See how this body has risen from the dust like a rose?

When you have walked on from man you will be an angel,
And done with this earth your place will be beyond.
Pass, then, from the angelic and enter the Sea.
Your drop will merge with a hundred Seas of Oman.
Leave him you called “Son,” and say “One” with your
Life.
Although your body is aged, your soul has become younger.
(in Helminski, 1981, p. 33)

When *La Loba* asks her pupil to look deeply at a form presented to her, *La Loba* is asking that pupil to seek the hidden, unseen archetype it contains. Rumi’s message is the same. The form can pass out of existence before me, but the unseen archetype is eternal and always present. When my form passes away, I move on to another expression of being, eventually to merge with all being, the One. Orienting to the Four-Fold Archetypes, reveals the hidden, unseen archetypal expressions of the eternal Creator at Center. Poetic expressions, such as Rumi’s, give support, depth, and added insights into the meaning of the phenomenon. These expressions assist the researcher in crystallizing the focus on surfacing themes in the text. Gathering fragments of an experience into an expression of the whole, brings to the researcher’s mind the common notion underlying a phenomenon.

Reflecting On Essential Themes: Sharp, Mindful Attention

Reflecting on essential themes characterizing the phenomenon is the third activity recommended by van Manen (2003). A true reflection brings to focus what is taken for granted in experience. Such a reflection brings back into view, the lost, subtle, less evident fragments of an experience. A researcher might look at the mood, or tone, of the text, its atmosphere, the events, or note the feel of the words chosen by the authors. She seeks the general nature of how her being responds to the overall content of the text as it infiltrates her being. Texts have the power to call back old memories and associations

within the researcher. This experience is related to the power words have to recall memories. These words find a way in being to reverberate and bring to life associations from the past. The researcher begins to give this reverberation and impression a name by calling back the memory it evokes in words, capturing the nature of the impression.

In Chapter Two, the memory of the thief shooting at me reveals an indirect reflection on a phenomenon's mood, sensing response, tone, and atmosphere. The incident was confusing, frightening, maddening, and fraught with potential growth and understanding that went unnoticed. The memory stored itself deep in my body and soul to be uncovered much later in a sacred manner. Although unnamed, the themes surfacing from the telling of the event reveal how traumatic events have the power to unsettle and de-center our awareness, leaving in its wake, unattended and unnoticed elements. These elements remain lodged in the body and soul as debris that impact and impede spiritual development. Digging into the ground of such memories involves a process of reflective gathering, or harvesting, to make evident and clear the structures underlying meaning making (van Manen, 2003). The insight gained from this experience includes learning the value of a person manifesting the opposite quality; that the opposite quality holds the key to gaining spiritual wholeness; that memories can not be taken for granted; that blocks in energy flow to my body indicate something or someone has not understood or been understood; and, finally, that dis-ease can result from chronic inattention to aspects of lived experience expressing themselves as repeated themes in life events.

Researchers approach texts seeking these structural meaning units, or themes, that van Manen considers "structures of experience" (2003, p. 79). Van Manen describes this process of finding themes as "reflective analysis" seeking "insightful invention,

discovery or disclosure...a free act of seeing meaning” (p. 79). Reflective analysis is similar in nature to the technique artists use to see “the space between” the object and the foreground. This movement in visual focus is a stepping back visually from the object and the field of study. The artist squints her eyes to blur the sharp boundaries of the whole scene, making visible the unseen, middle ground. The artist trusts that the space between the object of focus and the foreground is as important to the composition as dimensions of near and far are to the visual experience.

The reflective analysis that *La Loba* asked me to perform on the memory of the Rose Garden is an example of the process of reflective analysis. It is the stepping back from the object of focus (the man shooting at me) and the foreground (the rage and confusion) of the event and allowing the middle ground to be revealed and experienced. This middle ground contains the lived experience of my soul and body taken for granted and unattended in life events. Contained in this middle ground is the confrontation of opposites: two, powerful archetypes locked in a life and death struggle. Making peace between these archetypes resulted in the wholeness and healing of my soul and freed an energy block in my body. I owned the knowledge that both archetypes are contained within my soul. Collecting this hidden, middle ground is a recovery process using active imagination. In text analysis, a researcher engages in a similar process, a giving over of self to the words, retrieving the hidden themes.

Conducting theme analysis is the act of uncovering embedded, unnamed notions that resonate and echo the same meaning. It is a discovery process characterized by “thoughtful, reflective grasping of what it is that renders this or that particular experience its special significance” (van Manen, 2003, pp. 78-79). Once a theme is uncovered, a

phenomenological researcher breaks open its meaning by understanding the function of themes to the text. Themes hold the traces of primal meaning long forgotten by the author. They provide form and substance to the hidden.

Van Manen (2003) describes three approaches that assist in this discovery process: attending to the text as a whole; selecting or highlighting significant phrases in the text; and looking at every sentence of the text. In Chapter Two, the process of engaging an archetypal circle for wholeness and healing was described by the experiences of Lama Govinda, Black Elk, Lame Deer, and myself. Attending to the text as a whole, revealed its hidden theme is the connection of humankind to the greater body and soul of the universe by our experience of and orientation to the earth (land). Wholeness and healing result when the Archetypes of the Four Fold are approached in an archetypal circle, and this process is the building as dwelling-thinking of a four-fold mind, a Kiva mind.

The researcher grasps the themes and distills them into a single phrase that speaks the main thrust of the text. Once captured, these themes are re-written by the researcher into a more sensitive statement. Van Manen calls this re-assembling process, “composing linguistic transformations” (2003, p. 95). A phenomenological researcher takes this transformed text back to the authors of the original text for review. She dialogues with the authors regarding this transformed text to determine if its expression captures their experience of the phenomenon. The transformed text encourages the original authors to reflect even deeper on their experiences and gain more insight into experiencing the phenomenon. The process is an open one, allowing the inclusion of these deeper and more insightful additions to the researcher’s linguistic transformation.

The Art of Writing and Rewriting: Reflecting with a Mirroring Mind

The fourth activity of phenomenological research is to “describe the phenomenon through writing and rewriting” (van Manen, 2003, p. 111). Phenomenological research is a form of writing, and its final stage is the creation of a phenomenological text, “thought brought to speech” (p. 32). For Merleau-Ponty (1948/1968), phenomenological writing is the bubbling up of sediment (memories collected in the flesh) *to* thought. Through reflective awareness, thought is “a sublimation of the flesh” producing reflective speech and writing (p. 145).

An example of attending to a phenomenon in this way is found in Williams’ work as she describes the meaning of the phenomenon of writing. Williams honors reflective awareness in her work by intuitively listening to the sublimated thoughts of her flesh. In the following piece she reflects on the importance of writing to her existence.

I write to make peace with the things I cannot control. I write to create red in a world that often appears black and white. I write to discover. I write to uncover. I write to meet my ghosts. I write to begin a dialogue. I write to imagine things differently and in imagining things differently perhaps the world will change. I write to honor beauty...I write because it allows me to confront that which I do not know...I write as one who walks on the surface of a frozen river beginning to melt...I write to listen...I write out of silence...I write because it is a dance with paradox...I write because it is the way I take long walks...I write as a bow to wilderness...I write because I believe it can create a path in darkness...I write as a witness to what I imagine. (Williams, 2002, pp. 112-114)

Williams’ sharing rings with the truth of what it is like to focus on an object and flow with the thoughts called forth by that attending. Her words resonate with the immediacy of an open channel, flowing like a flash flood through the soil of the soul. These words are in harmony with the philosophy voiced by the Real people of the nature of experience. It is felt now. It is sharp. It is so real, so very real, that nothing can distract one from owning its known truth. Williams’ attending to her reflective awareness reveals

a style of thinking and presencing that calls from her an authentic voice that speaks in the now, attuned to the inner and outer nature of her experience of self and other. As I gather the textual experiences from my participants, I too, will engage in this interpretive rendering of themes.

Van Manen (2003) describes writing strategies that can assist the researcher in bringing a phenomenon forward. One strategy is the use of anecdotes in narrative form to help make distinctions and comprehension in meaning clearer. The anecdote is “like a poetic narrative which describes a universal truth” (p. 119). Lopez provides an example of the nature of a poetic narrative in the “The Dog and The Wolf.”

Discouraged after an unsuccessful day of hunting, a hungry Wolf came on a well-fed Mastiff. He could see that the Dog was having a better time of it than he was and he inquired what the Dog had to do to stay so well fed. “Very little,” said the Dog. “Just drive away beggars, guard the house, show fondness to the master, be submissive to the rest of the family and you are well fed and warmly lodged.” The Wolf thought this over carefully. He risked his own life almost daily, had to stay out in the worst of weather, and was never assured of his meals. He thought he would try another way of living. As they were going along together the Wolf saw a place around the Dog’s neck where the hair had worn thin. He asked what this was and the Dog said it was nothing, “just the place where my collar and chain rub. The Wolf stopped short. “Chain?” he asked. “You mean you are not free to go where you choose?” “No,” said the Dog, “but what does that mean?” “Much,” answered the Wolf as he trotted off. “Much.” (Lopez, 1978, p. 254)

From the perspective of universal truths, it is better to be hungry, than enslaved. When taking a “walk about,” it is better to remain in a circle, than to venture out on false trails.

Van Manen notes that anecdotes serve several functions in phenomenological writing. Anecdotes form concrete, counterweights to abstract theoretical thought; they focus the reader’s attention on the difference between lived experience and analytical thinking; and they level the playing field by humanizing a situation (van Manen). In

similar fashion, anecdotes will be collected from my participants, and we will contemplate their meaning together.

Another important strategy is the awareness that writing is a mode of reflection that requires a form of consciousness that is actually the result of the act of reading and writing, not living the experience. Phenomenological writing produces a “distance and tension between understanding and experience” (van Manen, 2003, p. 124). Living the experience is body based; writing about it is purely logos; thus, the tension and distance existing in the researcher’s position to the original text is significant. What links the author’s text to the researcher is the transformed text. The transformed text becomes the researcher’s link between writing and research. The transformed text is the fusion that exists between the writing activity itself and the act of reflection (van Manen). The very act of writing creates an object of our thinking process that **is** the researchers’ methodology (van Manen).

The actual act of writing reflects back to the researcher what she knows and how she came to know it. Who we are, in relation to the phenomenon, is reflected back by the text we produce (van Manen). Through this writing, what I embody in my being is given out to others in a form of gifting of the self. By re-reading the text, I can re-gather my thoughts and re-process them anew. It is “a dialection of inside and outside” in the process of producing a transformed text (van Manen, 2003, p. 127). Between the authors, and myself, there is a dialogue captured by the transformed text, allowing me to discover the external meaning structures, or themes, of the experience. This transformed text becomes a revealed archetype of the experience that breathes with mindfulness and life all its own, uniting the authors in shared meaning. The aim of phenomenological writing

is to answer the question of what it means to depthfully exist in an experience. Van Manen (2003) describes this as dwelling in the text and suggests that the next activity, maintaining a strong relationship with the phenomenon, will assure that the phenomenon comes to life for the reader of the transformed text.

Strong and Oriented Relation To the Phenomenon: Staying in the Fire

Van Manen's (2003) fifth activity is to maintain a "strong and oriented relation to the phenomenon" (p. 31) that emphasizes the importance of bringing the phenomenon to life by using strong, descriptive text to show its nature. The writer's personal knowledge, past experience, and relational insight into the phenomenon are called on and used as part of the text. The writer is guided by her own orientation to it, and she calls upon that orientation as a resource for writing, interpreting, and understanding the transformed text. This orientation must be strengthened by continued immersion in resources that add examples and anecdotes of the experience of the phenomenon. The researcher must meet the phenomenon, "go through it, encounter it, suffer it, consume it and, as well, be consumed by it" (van Manen, 2003, p. 153).

An example of this type of encounter is given in Chapter Two contained in Lama Govinda's yearlong questing for the knowledge and wisdom contained in the Great Mandala Temple. The contents of that temple became inscribed on the walls of his mind, body, and soul. The authors' text will have to be consumed, inscribed on my being, and gifted out to the reader as a transformed text. Van Manen (2003) describes universal, grand themes that can act as guides for the writing of a transformed text, naming these themes, life world essentials.

Life World Essentials As Guides to Reflection

Van Manen identifies four fundamental life world themes, including “lived space (spaciality), lived body (corporeality), lived time (temporality), and lived human relation (relationality or communality)” (2003, p. 101). In phenomenological literature these categories are considered to belong to the fundamental life experience of all human beings in everyday situations and relations.

Spaciality. Lived space questions focus on the place or space around the person and how that person adjusts to or accommodates to the space. Reflection involves what the person felt about the place in terms of the distances, the spatial dimensions, the feel of the place, the sense of the place, the nature of the lived place, the qualitative dimensions of the place, and the felt dimensions of the place as reflected in various texts.

The central concern for this study is the experience of being in a sacred place. There is an outer boundary, representing that place where the perimeter of the archetypal circle is located on which the cardinal points are reside. The base of the archetypal circle is the point of contact made by the sphere with the surface of the earth. The top is that point of the sphere that makes contact with the surface of the sky. There are four gates (or entry paths) located on the outer boundary, corresponding to the cardinal points of the archetypal circle. At Center is the Archetype of Being. This study will explore this place-space by describing its nature and its qualitative dimensions.

Corporeality. The existential ‘lived body’ calls for reflection on what the person feels through her body upon meeting each archetype of being in the sacred place. The Ear Organ as an organ of the Archetype of Being was discussed in Chapter Two. The ear is but one organ of sensation when in the archetypal circle. Another organ of perception

is the 'lived body,' or "the flesh of the body" (Merleau-Ponty, 1948/1968). This study intends to explore how the flesh of the body experiences the Flesh of the Body of an Archetype. The theory of the energy system of the body described as the seven vital chakras in Gunther (1983) and in Dale (2004) is taught to persons who agree to participate in this study. Using this theory, participants are asked to become familiar with the qualities of each chakra. Participants are asked to sense and listen with their flesh organ to the Flesh Organ of Being.

Temporality. When considering the theme, 'lived time,' reflection concerns the person's descriptions of the subjective and bodily sensed experience of the dimensions of Being at various times. The energy system theory teaches that different chakras open at different periods of sun time and moon time. Participants are asked to describe how being in different directions changes their perception and affect the experience of their sensing energy body and their experience of the archetypal circle. Does this sense of lived time move the person's experience forward or backward in time, or does the experience remain in the now? Is there a moment of no time? Participants are asked to note the relationship of lived time to the silence of being.

Communal*ity*: 'Lived human relation' is the *lived other* a person experiences in shared interpersonal space. "What is the nature of *Being* experienced in the sacred space?" "What impressions are left when facing this *Being*?" Descriptions of the experience will answer questions like the following. "What do I sense, smell, hear, taste, know and feel of this other Being?" What dialogue, if any, occurs that allows transcendence, a becoming of Djang. The researcher notes the themes surfacing from the

authors' text that speak to the experience of the Archetype of Being, providing a universal, communal, deep sense of meaning and purpose for being.

The Role of Silence

To accomplish the task of identifying grand themes, the researcher first notes the undertone of the language used and attends to the notion of *silence*. Silence is a quality of focused stillness and attention to the Archetype of Being. Van Manen (2003) describes two forms of silence that reveal the nature of facing the silence of a text and the silence of the Archetype of Being.

Epistemological silence. This form of silence is what we face when we meet the “unspeakable” (van Manen, 2003, p. 113). Unspeakable carries the meaning of not being able to find the words to express the experience. What is difficult for one person to express may flow eloquently from the lips of another. Phenomenological researchers use this awareness in the writing process by occasionally “borrowing” the text of others who describe an experience (van Manen, 2003, p. 113). Earlier, Lame Deer shared an example of being in a sacred circle while on vision quest. He identifies the place as a sacred site for the men of his family, used for generations to seek communion with the Great Spirit. His words tell what it is like to know the power of this place and to experience on his body the nature of the Archetypes of Being relating to him.

Ontological silence. Ontological silence is the “silence of Being or Life itself” (van Manen, 2003, p. 114). In this form of silence, we face the basic nature of life – its silence, always present, and always returning. In this study, I anticipate that meeting this form of silence will be experienced and described.

Balancing the Research Context by Considering Parts and Whole: Tactful Caring

The final research activity is the need “to balance the research context by considering parts and whole” (van Manen, 2003, p. 31). The researcher is cautioned not to lose sight of the end of the study. Van Manen asks the researcher to step back and look at the total picture to prevent being lost in the parts that make up the study. The first aim of the study is to construct a text supported by what people say is their lived experience of the phenomenon. The second aim is to follow a course of interpretation that focuses the reader’s attention on the power of the phenomena to reveal lived experience (van Manen). The final aim is to extract the themes that express the essence of what it is like to live the phenomenon being studied. These aims will be addressed in the section of this chapter addressing the plan and context of the project. The final document, the linguistic transformation, is the completion of a “walk about” journey. The linguistic transformation is for the writer what becoming Djang is for *La Loba*. Both processes aim to uncover hidden meaning, breathe life back into an experience, by reconstructing the lost fragments of being so there is clarity, and then, gift to others the meaning of what it is to live in a sacred place constructed as an archetypal circle for wholeness and healing.

I move now from the hermeneutic process to features of an archetypal circle. Authors, who have written about these elements, add their voices to this section of the paper to assist in opening up the nature of the Archetypal Circle.

Connection, Communication and Gifting in an Archetypal Circle

Storm (1994) says that all of creation is connected in the medicine circle and that communication with all of creation is possible while in the medicine circle. His view is that we act as mirrors for one another revealing archetypes of being that are yet unknown

to us. This connection and communication are described by Levy-Bruhl (1910/1985) using the notion, “mystical participation,” and by Merleau-Ponty (1948/1968) using the notion, “intertwining.” The ideas proposed by the philosophers and religious teachers, who contribute to an understanding of connection and communication within an archetypal circle, are discussed in the following section of the paper. These writers view connection and communication between self and Other as a body based phenomenon that is in agreement with the thinking of Casey (1993).

Flesh to Flesh: Intertwining and the Chiasm

Merleau-Ponty (1948/1968) explores the notion of the body, elevating this notion to a discussion of connection and communication between the body of my being to the body of all being, capturing its meaning using the words, “*flesh of being meeting Flesh of Being,*” and this meeting of being is “*One same body*” (p. 141). This statement is a renunciation of duality consciousness that separates the self and the Other into a subject and an object. This body, the “flesh of being,” is the place of embodied implacement; the place of sensation; the place of inscription; the place where consciousness is assembled; the place where memories are stored as sediment in the flesh of the body; the place that experiences each moment anew; and the body is the silent vehicle of our being (Merleau-Ponty, 1948/1968; 1962/1996). The body is the meeting place where the flesh of our being conjoins with the Flesh of Being creating “One soul circular course” of being; just as the body is for the Navajo, the internal self, and the surrounding landscape is the Great Self, creating one Great Mystery, the Creator (Casey, 1993; Merleau-Ponty, 1948/1968, p. 138).

La Loba says, “*The body is a miniature reflection of the sacred elements that make up a medicine circle. As the body moves about the cardinal points that represent the directions, the body is a reflection of the different energies that manifest as the sacred powers. As these qualities become visible to us, we learn of the qualities of our souls.*”

Merleau-Ponty agrees with Casey (1993) that the body has two sides; for Casey (1993), these two sides are the masculine and feminine archetypes of our being. Merleau-Ponty describes these two sides as one that senses and one that is being (1948/1968). He names them the “sensible and the sentient” (1948/1968, p. 136). He describes “an abyss” that separates the connection and communication of these two sides of the body’s being from each other. It is an abyss that separates “segments of one soul circular course” of being (Merleau-Ponty, 1948/1968, p. 138).

La Loba knows this abyss and asks, “*What do you think it takes to cross the abyss and reach a place of whole knowing? Some have described it as the last of the teachings for the right side of the brain: “the act of jumping from a mountaintop into an abyss”* (Castaneda, 1984, p. 288). *It is the act of owning the third body, the energy body.*

There is a *third body* that Merleau-Ponty names the “*synergic body*,” one uniting our sensing-being bodies of being (in and to itself) with the Sensing-Being Body of the Whole Round Dance (1948/1968, p. 141). Morris (1981) says that *synergic* comes from the noun *synergy* meaning sense (p. 1305). *Synergism* is from “the New Latin *synergismus*, from the Greek *sunergos*, (meaning) working together” (p. 1305). When used in Biology, the term carries the meaning “the action of two or more substances, organs, or organisms to achieve an effect of which each is individually incapable” (Morris, 1981, p. 1305). When used in Theology, synergism means “a doctrine that

regeneration is effected by a combination of human will and divine grace” (Morris, 1981, p. 1305). I gather from the above that Merleau-Ponty’s *synergic body* means several things in relation to the body of being and the Body of Being. For communication to exist there must be coordinated, conscious action between the two beings. This action results in a regeneration of being when a person enters into a sacred place for wholeness and healing. The regeneration of being affects the body of being and the Body of Being, creating the Synergic Body of All Being, or the Whole Round Dance. It is through the will of the person, calling upon the grace of the Archetypes of Being, while creating a sacred archetypal circle, who actively participate in the regeneration of the Synergic Body of All Being, or the healing of the Whole Round Dance. This regeneration results in the wholeness and healing of All Synergic Bodies of Being, bringing into harmony the whole of creation.

The awareness of the synergic body is described as a “double belongingness” and a place where “consciousness is assembled” (Merleau-Ponty, 1948/1968, p. 141).

Double belongingness describes the same notion as becoming a body ear organ sense(ing) the Body Ear Organ of Being. It is the awareness of being present in my body, while at the same time sense(ing) the Body of the Other; while simultaneously, being aware of the Body of the Other sense(ing) the body of my being. The synergic body is a place of “pre-reflective, prelinguistic,” consciousness, resulting in “vision, in a specific location in the now”...“known as a culture’s landscape” (Merleau-Ponty, 1948/1968, pp. 140-141).

Merleau-Ponty compares this notion (living with a conscious attending to the synergic body) to the intimacy of the space located between the onrushing sea and the

sandy shore (1948/1968). Knowing the intimacy of that between space, sense(ing) it with the synergic body, is described by Merleau-Ponty as the feeling sense of the notion to feel, and he compares it to the seeing sense of the notion to look. The synergic body is governed by a reversal process (Merleau-Ponty, 1948/1968). It is the experience of sense(ing) with my synergic body the greater synergic body that surrounds me, while simultaneously experiencing the sense(ing) by the greater synergic body of the synergic body of my being. It is a mutual, reciprocal meeting of two synergic, sense(ing) bodies (archetypes) meeting in an even greater body, the Synergic Body of Oneness.

Each of the two meeting, synergic bodies is “an archetype for the other” (Merleau-Ponty, 1948/1968, p. 137). Being, the Great Self, or the surrounding landscape, are permanent, always present, and enduring. My synergic being encounters this greater expression of Being. I am made visible to myself by engaging in a shared meeting with this greater Being. Visibility occurs between the Archetype of Being and the archetype of my being (Merleau-Ponty, 1948/1968). When this meeting is experienced as seeing, “the look” for both, surrounds, and marries the synergic body of the landscape and the synergic body of my being in a knowing, harmonious weddedness (Merleau-Ponty, 1948/1968). We become One soul circular course of Being in the Whole Round Dance.

There is an (energy) exchange between these synergic aspects of being to Being, that results in “reciprocal insertion and intertwining of one in the other,” akin to two sides of a coin (Merleau-Ponty, 1948/1968, p. 138). Each side of the coin forms a complementary unit, a mirroring unit, with each unit acknowledging that their experience forms the opposite side of the archetypal whole for the other (Merleau-Ponty, 1948/1968).

La Loba asks Howling Wolf, “To make this philosopher’s meaning clear, describe what your experience is like when you stand facing a Being you love?”

I am standing at the base of the Grand Teton Mountain, gazing at its majesty and power. I see its beauty and feel its silent presence. There is a burning of the outline of its shape in my memory so that when I close my eyes, I see its form rise up before me when I call its name. I experience what it is like to adore viewing a great mountain so much that I kneel to its presence, making an offering of a lock of hair, asking for a small pebble to take as a re-member-ance of our meeting. I am called into the mountain’s presence by a mighty Being who becomes for me The Mountain of All Mountains of Being. The archetype of my being faces and complements this Archetype of Being; it is made complete by the Archetype of the Mountain’s Being. Being expressed itself to my being as The Grand Teton Mountain, and the mutual reciprocity and exchange created a Mountain Woman within my being.

Merleau-Ponty (1948/1968) says a mutual inscription takes place on these archetypes of being. Inscribed on the interior of my being is a Mountain, powerful, majestic, and breathtakingly beautiful to behold. The mountain has inscribed on its synergic body, a reflection of my being. This mutual inscription is a taking hold of one another. In Merleau-Ponty’s words, “He who sees cannot possess the visible unless he is possessed by it, unless he is of it” (1948/1968, p. 134). I carry within my being this Mountain of Being, knowing the mountain carried my being inscribed on its soul. Through this union of synergic archetypal bodies of being, there was created within each of us a Mountain Woman Being.

The reciprocal notion carries the meaning that my synergic body and the synergic body of the landscape become coequal centers of being. The four-fold directions govern the expressions of the manifestations of the archetypal beings as they reveal themselves through out the experience of time. There is a mutual enlivening of the synergic bodies of both my body and body of the landscape, and there is a mutual intertwining that allows the reciprocal flowing of being to Being, creating One Synergic Body manifesting to All Being. This same reciprocal, connection, and communication are described by Levy-Bruhl (1910/1985) in his notion, *mystical participation*, which is explored in the following section.

Mystical Participation

In *How Natives Think* (1910/1985), Lucien Levy-Bruhl, who was a Titular Professor of Modern Philosophy at the Sorbonne, explores the concept of cognitive relativity. In this exploration he relates the elements contained in the notion, *mystical participation*, as it applies to Real People who live continuously in a state of connection and communication between their archetype of being and the greater Archetype of Being. These Real People Levy-Bruhl refers to as “primitives,” using the language and attitude prevalent in academic circles of that time. I regard this term as demeaning to certain cultures and their spiritual beliefs and prefer the notion, Real People, presented earlier in this paper.

Contained in the notion, *mystical participation*, is the meaning that Real People are in constant communication and connection with all of creation (Levy-Bruhl, 1910/1985). When Real People engage in a sacred ceremonial rite, such as the Sun Dance, their myths provide insights into how the mind of a Real Person works (Levy-

Bruhl). The sacred objects of focus, such as the cottonwood tree at center, are not limited to discernment by the Real People as images; this discernment is accompanied by a desire to merge with the essence or soul of these representations. The principle of reciprocity mentioned earlier is in effect. This merger with the essence results in the Real Person embodying the essence, or soul, of the object of focus; the soul of the object is captured as an image, becoming “cherished, formidable and really *sacred* to the initiate” (Levy-Bruhl, 1910/1985, p. 37). These sacred rites are held periodically by the Real People to regenerate the relationship with the sacred object of focus that is considered real on multiple levels of perception (Levy-Bruhl, 1910/1985). For the Real People engaged in a ceremonial rite, there is an influence, (a synergic body exchange) toward the object and coming from the object, “in the form of a hidden power” (p. 38). Levy-Bruhl describes this hidden influence, or power, as “mystic,” when the notion is limited in meaning to the “belief in forces or influences and actions which, though imperceptible to (normal) sense, are nevertheless real” (p. 38). Mystical reality surrounds the Real People, because of their belief that humankind is “enveloped in a complex state, dominated by collective representation,” contained in the elements of an archetypal circle (p. 44).

An example of collective, *mystical participation* is given in the following. In this example, the Dervish, dancing at the center, becomes the sacred object of focus, and a synergic exchange occurs between the Dervish and Allah at Center. The persons surrounding the Whirling Dervish perceive the influence, or synergic exchange, that occurs.

The man in the center of the room bowed...a deep bow almost to the ground. He began to turn, slowly at first, his arms folded across his chest. Little by little the spin grew faster; as the young man unfolded his arms the rhythm increased and the drumming became more intense...All I could hear was the call of ‘Allah’

reverberating through me; all I could see was a light spreading everywhere. The Dervish who was spinning was completely balanced, with his head tilted slightly back and to the left. His eyes were gleaming. Occasionally he would cry out...just at the peak of intensity, the Dervish stopped spinning quite suddenly. He did not seem giddy at all. He just came to a halt, crossed his arms over his chest, and bowed deeply...The room vibrated with love and joy. (in Field, 1976, pp. 115-116)

The Whirling Dervish, an archetype of being, meets a greater Archetype of Being at the Center of the dance. There is a synergic meeting and exchange between the two archetypes, resulting in regeneration of the relationship between the two, producing a discernable influence felt by those present. The same type of process occurs in the Sun Dance where the dancers meet a greater Archetype of Being represented by the cottonwood tree, resulting in the regeneration of the relationship between the people and the greater Archetype of Being, the Great Mystery. This regeneration of relationship results in healing and wholeness for the community. The dancers place their hands on the sick who present themselves for healing. The discernable influence felt by the persons surrounding the Whirling Dervish is similarly felt by the people surrounding the Sun Dance. The participation by the Whirling Dervish and by the dancers in the Sun Dance Ceremony creates a high frequency, synergic exchange between the body of the dancer and the greater Synergic Archetype of Being.

The act of participation is, according to Levy-Bruhl (1910/1985), the one connecting element present in all Real People in their relationships with the greater Archetype of Being. Through the act of participation, Real People are demonstrating the notion held by these people that I am one and many simultaneously. Mystical participation exists between a certain place and a group of people, and this place is defined by the cardinal points on the compass. Real people believe that all life and all

phenomena are pervaded by the same life force, and that through this life force all things are related and are brothers (and sisters).

La Loba asks, *What is the deep need inside a person that calls them to the dance?*

Laurens van der Post names it “a hunger,” when recounting the “dance of the great hunger” by the Bushmen of the Kalahari:

[It] is the dance of a hunger that neither the food of the earth nor the way of life possible upon it can satisfy. It is a dance of the Bushman’s instinctive intimation that man can not live by bread alone, although without it he cannot live at all... Whenever I asked them about this great hunger they would only say, “not only we dancing, feeling ourselves to be raising the dust which will one day be blown by the wind to erase our last spoor from the sand when we die, lest others coming and seeing our footsteps there might still think us alive, not only we feel this hunger, but the stars too, sitting up there with their hearts of plenty, they too feel it and feeling it, tremble as if afraid they would wane and their light die, on account of so great a hunger. (van der Post, 1976, p. 114)

“Not only we dancing!” The Bushmen *mystically participate* in a round dance to feed their souls and the souls of their community on everlasting bread, the life source, given by the Creator at Center. They participate in a ceremonial rite that regenerates a relationship between their archetypes of being and the Archetype of Being that surrounds them.

Levin notes that Heidegger’s view of the round dance is that of a wedding and that four participants are present, “the Earth and Sky, men and gods” (1985, p. 323). The round dance is a ring that celebrates an unending relationship and brings together gods and mortals, earth and sky (Levin, 1985). Levin comments that Heidegger’s contemplation of the round dance notion elevated the round dance to a prototypical symbol of a pattern of thinking. Heidegger moved the focus of the round dance from a synergic body based experience between archetypes to a mental based experience governed by thought. Heidegger’s shift moved philosophers’ thinking about the notion to the

consideration of circular thinking patterns. His conception of the round dance became a prototypal pattern, symbolizing the nature of its meaning as “building-dwelling-thinking,” indicating the construction of a thinking pattern in the mind. A mind built on this pattern results in a sacred place cleared open by circular thinking where the mind of the great Archetype of Being can find a home, revealing its primordial nature.

What is lost in Heidegger’s thesis is the element of participation, the experience of being a dancer in the round dance. Also, lost is the notion that for Real People, the round dance is a body based experience, a synergic body hungering for the food of the soul, activated by fasting, and sustained by intense, physical activity. The revealed behavior of the Real People’s is one of active, physical participation in their round dance, connecting the people’s synergic bodies to the Synergic Body of the Greater Archetype of Being. What Heidegger does provide in his thesis of the round dance is the call for a caring attitude toward the land that surrounds the place where “I dwell, you dwell” (1971, p. 147). It is a caring attitude that encompasses all living things that a building-dwelling-thinking mind might touch, evoking the notion of responsibility to cherish, nurture, and preserve this land as a part of our synergic body and the Synergic Body of the Archetype of Being.

The Gifting of Being by the Archetype of All Being at Center

Being is not a being, but rather the dimensionality within which all beings are to be encountered. (Levin, 1985, p. 11)

Ontological philosophy is the study of the dimensionality of Being. Levin dialogues with Heidegger’s text noting that dimensionality is both “Being is the clearing within which beings appear, and the various beings themselves” (1985, p. 11). Being is the whole, circular course of Being cleared for round dancing or a “walk about.” Within

the archetypal circle, are various participating archetypes of being – beings called to engage in the dance of hunger for wholeness, healing, and regeneration of the Synergic Body of All Being. These Great Power Beings are sacred expressions of the Creator and represent a sacred way of being in life and of experiencing the four-fold aspects of Being.

At Center is the Great Mystery where everything comes and goes (Storm, 1994). Real People seek completion in the archetypal circle for each experience. Their behavior and comments reveal that each direction holds a very great teaching, containing the expression of an aspect of the Archetype of Being and their relation to that Archetype of Being. Experiencing that Archetype of Being and owning its qualities involves learning that brings about wholeness, transformation, and regeneration for the Whole of Being.

Gifting a Treasure

The treasure hidden at the center of the round dance is the “resting-place,” the region that is an “open realm and the vastness” where Being “arises, leaves and comes again” (Levin, 1985, p. 333). This resting-place is “the self-opening, yielding expanse, and the all giving environment” (p. 333). Heidegger compares the gifting experienced at center to the jug-container that holds water, and has by its nature, the capacity of pouring a gift (1971):

The giving of the outpouring can be a drink. The outpouring gives water, it gives wine to drink. In the spring the rock dwells, and in the rock dwells the dark slumber of the earth, which receives the rain and dew of the sky. In the water of the spring dwells the marriage of the sky and earth...The gift of the pouring out is drink for mortals. It quenches their thirst. It refreshes their leisure...at times (it is) given for consecration. If the pouring is for consecration, then it does not still a thirst. It stills and elevates the celebration of the feast...The outpouring is the libation poured out for the immortal gods...The consecrated libation is...gift and sacrifice...In the gift of the outpouring dwells the simple singlefoldness of the four. (pp. 172-173)

Center is the dimension of the archetype circle that I identify as home. It is a sacred place of rest, regeneration, renewal, wholeness, and healing. Whither I hunger or thirst, I am given food and water, springing from an everlasting source. In the Center of Being, the Archetype of All Being, there springs an eternal Synergic Body of Being, the Rock of Being, in union with the Sky of Being. This Rock of Being holds the slumbering power of the earth that is fed by the down pouring of rain from the Sky of Being. When the process is elevated to a ceremonial rite, such as the Sun Dance, the experience is elevated to the celebration of a marriage between these Archetypal Synergic Bodies of Being: the Archetypal bodies of the earth and the sky. These great archetypes of being are wedded and share their union with mortals through a consecrated libation, experienced by mortals as a burst of powerful energy. This energy is a gifting and sacrifice made by the union of their Synergic Bodies of Being.

Casey's (1993) notion for the experience of center is that a "thickening" occurs (p. 253). He says there a commingling of the synergic energies, and a mutual, "dense coalescence of cultural practices and natural givens" where "each party...gains in concert with the other" (p. 253). 'Thickening' occurs as a reciprocal movement that is both the giving out of one and the taking in of the Other. This thickening is experienced as the coming together of opposites in a mutual, trusting, gifting of self to the Other. The wedding of the Archetypes of Being in a round dance is experienced as a building of high frequency energy, resulting in a burst of energy described as joyful and loving. One poet describes this experience as the meeting place of the "Beloved."

One day in spring, a woman came
In my lonely woods,
In the lovely form of the Beloved.
Came, to give to my songs, melodies,

To give to my dreams, sweetness.
Suddenly a wild wave
Broke over my heart's shores
And drowned all language.
To my lips no name came,
She stood beneath the tree, turned,
Glanced at my face, made sad with pain,
And with quick steps, came and sat by me.
Taking my hands in hers, she said:
"You do not know me, nor I you-
I wonder how this could be?"
I said:
"We two shall build, a bridge for ever
Between two beings, each to the other unknown,
This eager wonder is at the heart of things." (Tagore, 1976, p. 62)

The poet uses the analogy of two lovers meeting to describe what the experience of beholding the Archetype of the Other at Center is like. Before the meeting, there is loneliness and solitude. After the meeting, the Other brings tenderness, sweetness, companionship and the feeling of completeness. The heart is opened, and words cannot express the feeling of being over taken by the sensation of joyfulness and love. There is a mutual, reciprocal recognition and sharing of being that brings peace, compassion, and a glimpse of true relationship. There is a weddedness of these two beings that brings wholeness and healing to their synergic bodies and they experience the sensation of being one complete body. Synergic bodies are bound to one another "in such a way as to make up with them the experience of one sole body before one soul world" (Merleau-Ponty, 1948/1968, p. 142). Synergic bodies are connected threads of light, the one who sits in the center experiences the synergic body as one whole Being.

Carl Jung shares his experience of the Center in the following:

At times I feel as if I am spread out over the landscape and inside things, and am myself living in every tree, in the splashing of the waves, in the clouds and animals that come and go, in the procession of the seasons. (Jung, 1963, p. 225)

Jung's words capture the all pervasive nature and extent of what it is like to be at Center. His being is a synergic body listening to and merging with the Archetype of Being in the land. Donner's words are very similar to Jung's when he describes the thickening, wedding, or merging experience:

The fire had slowly gone out and the age-old trees of the forest made contours against the starry heavens like large powerful shadows. The snow lay softly on the barren earth and nature in its unending loneliness seemed to lie in a half slumber. The men had told their old legends of dead heroes and the shamans had talked with the spirits of the heavens and with those of the underworld. I had forgotten all that made me a man of civilization...I suddenly felt like a child and, as in childhood, I imagined that every object had its spirit, that water and air were populated by mysterious invisible beings who, in inexplicable fashion, ruled the course of the world and the fate of men. In the untouched wilderness and its infinite silence, I was encompassed by the traditional mysticism and religious mysteries through which faith touches so many things. (Donner, 1954, p. 69)

Donner's child-like perception brought forth a world of other beings, while experiencing wilderness and deep silence. Donner's experience of the wilderness calls to mind Lane Deer's vision quest shared in Chapter Two. The religious mysteries and mystical participation are activated between the silence of the land and the one who opens herself to experiencing the untouched wilderness.

Once when I was on a vision quest, I recall sitting in a field watching the sunrise. The morning mist was just beginning to burn off when I saw, coming through the mist, two, lovely deer. Within moments the leader saw me and smelled me. He stopped, snorted, and pawed the ground, advancing several steps before repeating the same scenario. They came very close, and I began to feel I might be in danger. At the last moment, the leader darted off to the left toward the stream. I was amazed, relieved, and aware I had met a totem animal of my own being. The rest of my vision quest was spent observing and learning the nature and qualities of this animal. At the heart of a vision

quest is the intent to seek knowledge about the spiritual nature of our souls. At Center, the deer symbol was revealed to me, and actually manifested before me, during the vision quest. I felt like a deer meeting another of my own kind.

Casey (1993) speaks of the center from a land based, universal perspective. In this sense, the center is an “insurrectional power of place,” representing the “spirit of place” and the “genius loci” (p. 314). He echoes the opinion von Franz expressed earlier, regarding places on the earth known by spiritual people as centers of healing or power. Casey (1993) describes such a place as one that “refuses to submit to dichotomizing,” (p. 314), meaning the genius loci has the capacity to remain whole, unchanged, and complete in its expression of Being. The genius loci has the power to influence those who enter into its domain, bringing healing and wholeness of archetypes in opposition of being, resulting in a union of all beings with the nature of the genius loci. At center, the genius loci can impose its power on the surroundings, and it can bring wholeness to all, venturing into its dimension. A ceremonially created genius loci is the cottonwood tree at the center of the Sun Dance.

When I think of the center in relation to the creation of a sacred place and building-dwelling-thinking, it is the central fire of the sacred Kiva and the vertical core of my being, linking me to mother earth and father sky for wholeness and healing of all my being. I feel the channel of my soul open and am flooded with a surge of powerful energy that regenerates, transforms, heals, and makes my being and my relationship to all Being whole. I become One with all Being. My journey was a non-traditional “walk about” in a sacred place constructed as an archetypal circle for wholeness and healing. This study looks at the experiences of four women who take non-traditional “walk abouts” in a

sacred place constructed as an archetypal circle. Their shared experiences brings forward the pre-theoretical revealing of their experience of the Archetypes of Being.

Postscript on Heidegger

Anyone studying philosophy and phenomenology will one day face the contradictions and tragedy related to Heidegger's apparent crisis in personal values. I struggled with the decision to call upon his voice to support this study. I deeply respect the genius of his mind and think that for much of his life he did "walk about" as a building-dwelling-thinking, superior mind. His contributions to ontological philosophy and phenomenology are unequaled. His thoughts on the four-fold and the round dance are foundational for this study. The inevitable question is how to support the work of Heidegger, who was sympathetic to the Nazi Party in Germany during World War II, and how to reconcile the meaning of this work with the fact that his decision to align himself with Nazi beliefs mis-aligned himself with his Jewish mentor, Husserl, and the basic elements of the four-fold and round dance thinking. To harm any part of the four-fold is to create dissonance in the round dance and to form a blockage in the flow of synergic energy.

Looking at Heidegger from a Jungian perspective, it appears he was captured by a "mana-personality" (Singer, 1994, p. 236). Possession by a mana-archetype is seen in a person who receives the projections of others, and believes those projections, that they are "godlike...and (they) capture the imagination and the loyalty of their admirers" (p. 236). Mana-archetypes are power archetypes seen in persons who believe they are the power, instead of understanding that they are conduits, allowing the energy to flow into and through them (Singer, 1994). The power is outside the person, and represents a

greater Other. Not only did Heidegger's decision represent a crisis of values, it represents a crisis in the construction of his personality and dissonance in his capacity for logical thought. I am of the opinion that his identification with the mana-archetype, "I am the Dasein and I am the power," caused Heidegger to experience a psychotic episode. In layman's terms, he broke.

My professional experience represents a life of caring for the emotionally and mentally ill. I find the work and future of these individuals to be important and valuable to society. During the crisis period of being mentally ill, individuals may engage in behaviors or thinking that is in opposition to their basic natures or personal histories. I do not judge them, nor do I judge their work by this aberrant behavior. I choose to think about and approach Heidegger in the same manner.

"Walk About" Souls: The Plan

My life
Is like the shaft of a well.
I go deep into it.

The life of each of us
Is a well.
Its sources are deep,
But it gives water on the surface.
Now we go inward,
Moving through the center point,
Deeply inward to explore
The infinities of our well.

(excerpt from "The Center Point Within Me," cited in Progoff, 1980, p. 97)

There are four, American women who venture on this "walk about" to explore the infinities of their deeper beings. The women chosen express an interest in the phenomenon and a willingness to learn strategies that lead to a deeper communion with their souls. The participants are colleagues and friends who have prior experiences with

meditative study. Our association ranges from twenty-six years to four years. Three are Reiki Masters; one is a Nurse Practitioner; two hold doctorates; and one is pursuing a doctorate. Three of these women are married. One is separated from her husband. Three of the women have children. One has grandchildren. They are bright, beautiful women and equally beautiful, shining spirits.

These women begin this “walk about” by coming together in my home for six sessions, during which time they receive instructions in how to construct an archetypal circle. At the first meeting they were given the Informed Consent Form (See Appendix A for a copy of the form). The content of the instructional plan is located in Appendix B. During the “walk about” sessions, there is an experiential component, allowing the participants to explore one of the major archetypes represented by the Four Corners, Mother Earth, Father Sky, and Center. Session one explores the east because this is the traditional starting point in an archetypal circle. I audio-taped the participant’s descriptions of each of these experiences, using their descriptions as part of the original text for analysis.

During the week that follows each of the sessions, the participants continue to focus individually on the symbols given to them in the prior group session. They employ the technique of symbol immersion to aide in this process (see Appendix B). To deepen their experience of the visions given and to capture their essence, the women may journal what the vision means or draw pictographs to anchor the experience in this reality. The women chose to draw pictographs that they reviewed for the group at the beginning of the following week’s session. The women’s discussion of the pictographs is audio-taped. Their journal entries, pictograph discussion tapes, and the original documents are to be

returned to the authors of the text or destroyed at the end of the study. The journal entries, pictograph discussions, and original documents are used as part of the original text analyzed in this study. When the study is complete, I agree to make photographs of these drawings and return the originals to the creators. During the beginning of each group session, the participants share their journals and drawings from the prior session with each other, explaining what each symbol means to the whole archetypal experience. This discussion is audio-taped and its content will be additional text for the study

Using van Manen's suggestions and *La Loba* teachings, I pick through these original texts for the bones of primal meaning and reconstruct a transformed text, revealing the nature of the lived experience and meaning of meeting the Archetype of Being in a sacred circle. This revised text is taken back to the participants for their analysis. At that time, additions, restatements, or comments that deepen an understanding of their experiences are encouraged. A second re-vision of the transformed text is written considering these comments.

Van Manen's notion of writing and re-writing is met by following a logical progression around the elements that comprise the archetypal circle. The intent is to focus the reader on the qualities contained at each point of the structure and to highlight the hermeneutic process engaged in during a "walk-about." The final aim is to extract the essence that distills the meaning these women found by living this phenomenon.

There is a great eagerness on my part to share in the discoveries these women find on a "walk about." As the symbols unfold, the women's visions and comments display facets of the Archetype of Being, revealing a unique manifestation of creation. The understanding that these visions represent qualities of their soul landscapes will dawn

slowly in their awareness. Owning the qualities and beginning to live them entails another journey taken at a future time. For now, this study offers a beginning, as Rumi says:

Who gets up early to discover the moment light begins?
Who finds us here circling, bewildered, like atoms?
Who comes to a spring thirsty
and sees the moon reflected in it?
Who, like Jacob blind with grief and age,
smells the shirt of his lost son
and sees again?
Who lets a bucket down and brings up
a flowing prophet? Or like Moses goes for fire
and finds what burns inside the sunrise?...
don't be satisfied with stories, how things
have gone with others. Unfold
your own myth, without complicated explanations,
so everyone will understand the passage,
We have opened you.

Start walking toward Shams. Your legs will get heavy
and tired. Then comes a moment
of feeling the wings you've grown,
lifting. (in Barks, 1997, pp. 40-41)

The lived experience of being in a sacred place constructed as an archetypal circle is the participant's description of what it is like to walk towards Shams. They "walk about" the archetypal song-lines of soul landscape and come to an understanding of the passage, "*We have opened you.*" They experience the feeling of their wings lifting as they unfold them, and the streaming flow of their own myths growing as they take back their river of conscious knowing.

In Chapter Four, the travelers construct an archetypal circle by creating a sacred place and experiencing each of the directions while being guided in the process by a sacred archetypal being, the salmon. To the Native American, the salmon symbolizes the

quality trust. The singers of the song-lines learn from the salmon what it means to embody the quality of opened-trustedness of being.

CHAPTER FOUR:

SONG-LINES OF SOUL: OPENING TO THE HOLY WIND

Feeling Like an Animal

Let's sit down here, all of us, on the open prairie...feel the ground with our bodies, the earth, the yielding shrubs. Let's have the grass as our mattress, experiencing its sharpness and its softness. Let us become like stones, animals, and trees. Let us be animals, think and feel like animals. Listen to the air. You can hear it, feel it, smell it, taste it. *Woniya waken* – the holy air – which renews all by its breath. *Woniya, woniya waken* – spirit, life, breath, renewal – it means all that. *Woniya*, we sit together, don't touch, but something is there; we feel it between us, as a presence...talk to it, talk to the rivers, to the lakes, to the winds as to our relatives. (Lame Deer & Erdoes, 1972, p. 119)

To be open to the song-lines of soul is to become an animal and feel the surroundings of nature and the presence of *woniya waken* (Lame Deer & Erdoes, 1972). What is it like to open the song-lines of the soul and experience *woniya waken*, the holy wind, as a presence? Imagine what the seagull senses as it walks the beach in the summertime, feeling the warm wind flowing off the ocean caressing its body. As it prepares for flight, watch the eagle's eyes as it notes the trees' swaying movements in a strong wind. Sense with your body the powerful arch of an orca's spine as it leaps high above the water's surface. Feel the flower's stamens brush against the rib cage and legs of the bumblebee while it collects pollen. Might it feel like a feather brushing the surface of a human's forearm? Does the stamen, in return, feel the brush of the silky, hair-like threads that cover the bee's body? Think of a mother elk's behavior as she stands over her newborn calf, anticipating its first breath. Is this the anticipation that many mothers feel as they wait for the cry of a newborn? What is the significance of this first breath to a newborn?

The Navajo believe this first wind “unfolds” the newborn (Abram, 1996, p. 232). With this unfolding, “a *surrounding* Wind” enters the body that has a “powerful influence upon the whole course of the person’s life” (pp. 232-233). This Holy Wind enables speech, holding the power of language in the tip of our tongues, and it provides humans with the capacity for conscious thought (Abram, 1996). This invisible Wind carries the consciousness of all beings and provides us with knowing from our relations, who dwell in the surrounding soul landscape. We are not passive in this relationship, but actively engage in producing the quality of this Holy Wind by the nature of our thoughts and actions. We participate as a sacred organ of the Holy Wind by our prayerful intention to influence the soul landscape of creation (Abram, 1996).

The sacred organ of participation is a pure voice, toning the soul landscape, while lifting upward a prayerful chant of the sounds of the song-lines of the soul. The sacred tones are the vowels: A, E, I, O, U. “Each vowel opens a particular part of the body...(as the sound is carried by) breath (and) penetrates deeply into the region” of concern, according to the intention of the prayer (Andrews, 2001, p. 76). Creation embodies this tonal system, and each organ of creation carries a specific tone that is reflected in the soul landscape of our beings and is contained in the major organs of our bodies. The animals in our surroundings continue to be intoned and in harmony with the sounds emitted by creation. They know the nature of our beings because they listen to the sounds produced by our bodies and carried by *woniyá waken* to them.

When a person experiences *woniyá waken* like an animal and begins to use this presence as a communication vehicle between themselves and another animal, the two

animals become relatives (Lame Deer & Erdoes, 1972). Some Native American hunters follow this old tradition, honoring the animal they hunt through prayer and ceremony. Many of these hunters dress in the robes of the animal being hunted and hold ceremonies and feasts in the animal's honor. The hunter prays for a successful hunt and asks to be worthy of the gift he may receive in answer to his prayer. He might describe the experience in the following way:

I remember the cold, snowy day when the wind blew so hard the flakes flew horizontally into my face. I struggled to see as I raised my rifle and aimed. There was a moment of recognition, as the deer's eyes meet mine, followed by a snorting sound, acknowledging my presence. The deer does not move because it heard my prayer asking for a successful hunt. I made offerings to its soul and expressed a sacred intent. The deer chooses to acknowledge this moment by honoring me in return through the gifting of his life so that I may live. *Woniya Waken* is there to witness the exchange. A relation who answered heard the prayer because it was carried on a holy wind. The meat is sacred and honored by all who eat it. (Mary, 2004)

We will sit together and feel the presence of *woniya waken* and hear the words used by women to describe what it is like for them to honor this presence and open to the experience of sensing like an animal. In Chapter Four the women learn the order of the directions when taking a "walk about" and experience the qualities and nature of the salmon, a symbol, connoting trust in the guidance of spirit while traveling the soul landscape.

Singers of the Song-Lines

Four women agreed to participate in this difficult task and share in the experience of opening the song-lines of their souls to *woniya waken*. These women agreed to describe their experience, answering the question, **"What is the lived experience of being in a sacred place constructed as an archetypal circle?"** Each woman is very

unique and each represents the expression of womanhood manifesting in a diverse manner. They have chosen their names: Isis, Tortoise, Shanti, and Alexandra. Three of these women are over forty; one is in her middle thirties. All are married. One is presently living apart from her husband. All have careers and advanced degrees. Three have children. One has grandchildren. Their religious affiliations represent Catholicism and Protestantism. Their ethnic origins represent a mixture of racial lines coming from Western Europe, Italy, Germany, Africa, and Native American. All consider themselves united by the fact that their common spiritual bond is being born on North American soil, or as Native Americans would say, born on Turtle Island. Turtle Island is considered the heart center of Mother Earth.

Isis is a doctorally prepared, nurse educator whose keen mind and animated voice created dialogues and humor throughout the gatherings. She truly walks in regal splendor. She is graceful in her movements, bringing to mind a willow swaying in the wind. “I chose the name Isis because for me it evokes female strength, power, and insight.”

In one Foreign Service position I held, my friends chose this as a nickname for me because they thought I was serene and wise. The name recalls the old Wonder-woman, a super-heroine, who used to transform from her human self to a super-heroine by spinning in a circle and invoking the name, ‘Isis!’ That kind of reminds me of the Sufi whirling dervishes.

Tortoise is a shy, quiet woman, who, like her namesake, is gentle, cautious and slow in the way she relates in the group. She holds a doctorate in mathematics and is a graduate level educator. Her presence is strong and deep, like a mighty canyon, holding much life and experience.

I chose the name, Tortoise, because I was slow and hesitant about learning a new way. The more I learn about Tortoise, the more honored I feel to be called by this name.

Shanti is a psychiatric, nurse practitioner-educator, and a gifted Reiki Master who incorporates alternative approaches to healing in her life and practice. Her child-like openness is often disarming, as is her infectious laughter. Her presence is that of a strong and powerful spirit. When asked why she chose the name Shanti, she says:

Shanti means peace. Being called Shanti is a constant reminder of my commitment to learn a new tradition that may increase my other techniques to achieve self-knowledge and inner peace.

Alexandra is a doctoral student, artist, and educator. She has a reserved, timid presence in the group, a presence that belies an astounding awareness, attunement, and connection to spirit. Her visions are true and sharp, denoting an open, trusting channel through whom the holy wind freely flows. She describes herself as “a caring person who does not easily trust others.” Alexandra’s name means “protector of mankind.” She chose it because it gives her strength and makes her feel protected. “It reflects my need to take care of and protect others.” This need is a life long driving force, and at times supersedes the need to care for self. The name, Alexandra, “symbolizes my caring for others while maintaining my own strength.”

As the group prepares for an initial “walk about,” the most important quality, the ability to trust, is called to mind. A symbol representing trust to many Native Americans is the salmon. Using the intention of taking a “walk about” with the salmon is their first experience of being in a sacred place constructed as an archetypal circle. What follows is a description given by these four women as they sit silently in a place with the sacred intention of experiencing with their bodies *woniya waken* that runs through the salmon’s soul as it relates to nature. The women intend to become like animals (a fish) and listen to the holy wind as it blows through this sacred quality of nature.

The Song-Line of Trust: The Holy Wind of Salmon

The salmon swims its course in the mighty rivers of the earth. It feels the pulse of Mother Earth's heartbeat, calling the salmon back to its birthplace. There is a sensing, a listening, a tasting of the water as *woniya waken*, manifesting in a different form, guiding the salmon back to its home waters. Some spiritual leaders call this "listening to the pulse." It is a notion that signifies Lame Deer's, "listening to *woniya waken*," (while) sitting on an open prairie feeling the holy wind. In one experience, the holy wind speaks through the element of water; in the other, it speaks through the element of air. Both are manifestations of *woniya waken*, the presence that exists between.

At the initial meeting I share the teaching of the salmon inspired by Joe Washington, a Lummi Nation, spiritual leader, who says:

As long as the rivers shall flow and as long as the grass is green, the salmon are going to come upstream. Everybody wants to go home... We must understand the message of the salmon because the wise salmon understands the pulse. He feels the energy and finds the right stream; he can feel the water that will bring him home. The salmon who is busy looking around and thinking, "I don't think I can jump over that rock" or "Am I really in the right stream?" is going to end up in your salad. It is time to go home and we can all find the way. It is just to come again to that stream of clear mind in ourselves, to remember that we are natural beings, human beings, together. We also have a rhythm; the pulse of the Earth is guiding us. (in Ywahoo, 1987, p. 160)

Would the singers of the song-lines' "walk about" recall a salmon making a run to the spawning waters of their birth? The image of the salmon's journey recalls huge schools of large fish, leaping out of the water, making their way through rapidly moving currents, negotiating man made barriers, and avoiding the claws of predators as they listen to the pulse.

What is a pulse? "The rhythmical throbbing of arteries produced by the regular contractions of the heart" (Morris, 1981, p. 1059). What is it like to feel a pulse? I place

my fingers on the elderly woman's wrist. Beneath the index finger of my hand, I feel the slight rise and fall of the blood vessel's wall as her heart pumps blood through the veins and arteries of her body. The pulse is weak, slow, and thread like. Its rate is uneven and her color is pale. What is it like to be a salmon and feel the pulse of the earth? The salmon feels the rise and fall of the river as Mother Earth pumps water through the tributaries of her body. The salmon listens to the heartbeat of the earth and follows the energy to its source. There, the salmon spawns, dies, and its soul re-turns to the heart-line of Mother Earth. The cycle begins again.

What is it about the salmon's journey and the feeling of a pulse that reveals the nature of what the Lummi spiritual leader means to "come to a stream of clear mind?" The salmon listens to the pulse of Mother Earth's heartbeat and returns home; the pulse of the elderly woman tells me about the strength of the woman's heart. A person who thinks like an animal feels the pulsing thought of the Creator emanating through *woniya waken*. The stream of thought bathes and cleanses the listening mind so that it hears and thinks the thoughts carried by *woniya waken*. The power of this streaming thought-pulse restores perception and guides one to the center of the mind of the Presence.

The singers of the song-lines are entering the realm of caring for the soul, learning that "the source from which life flows is so deep that it is experienced as 'other'...(and that) the stuff of the world is there to be made into images that become for us tabernacles of spirituality and containers of mystery" (Moore, 1994, pp. 300-301). The group gathers at the shore and jumps. What follows is a bringing together of the images described by the singers as they venture on their first "walk about" with salmon.

Being Guided by Salmon to the Tabernacles of Spirit

The structure of Being-in the world-space is one of “relationship between one entity (the world) and another (the soul)...(a relationship) conceived as grounded in these two entities themselves...as Being-present-at-hand...(and is revealed, or given, as) nature” (Heidegger, 1926/1962, p. 86). Nature opens the lens for viewing the structure of Being-in the world-space by revealing the interrelationship and unity existing between the soul and the surrounding world. When nature is conceived as a sacred place of Being-in the world-space, it becomes an enclosed spatial field, a circle, bordered by a horizon. When this spatial field is viewed from above, “the circular character of the visible world becomes explicit” (Abram, 1996, p. 189).

When the intent is to create a sacred relationship between the world and the soul, the circle becomes the container of symbolic points on its horizon, representing holy sites of the world and representing sites in the soul’s landscape. Nature contains these tabernacles of the world-space, and the sacred circle reveals their relationship to the soul’s landscape. Native Americans and Tibetan Buddhists consider the sacred circle to be the tabernacle for both the world and the soul’s landscape

A *tabernacle* signifies the “portable sanctuary in which the Jews carried the Ark of the Covenant through the desert; a place of worship distinguished from a church” (Morris, 1981, p. 1307). The word originates from the Latin meaning *tent* (p. 1307). A tabernacle is a temporary, portable structure used as a place for worship. The sacred circle is such a tabernacle for souls on a “walk about” journey.

I begin now to hear the relationship between the participants and their lived experience of nature as they describe their adventure with salmon. Each woman

constructs a tabernacle of spirit using the sacred circle and points on its horizon as guideposts.

Song-Lines of the East Salmon

In the east, the place where the warrior qualities of a phenomenon reveal themselves, Shanti describes the nature of being with salmon and their relationship in the following words:

The salmon is shimmering and sparkling, pink and gray in color. He laughs joyfully while swimming in and out of the rungs of the tall wrought iron gate that appears like formless water. He is strong and very graceful, never questioning (his movements) but moving on what he feels. We are the same and we swim together.

When Shanti relates what this experience means to her, words like “connection, freedom, and trust” are used. She speaks of experiencing a wide variety of feelings and emotions – joyfulness, playfulness, and gratefulness. She comes to the realization that for her the east salmon symbolizes “no questioning, no doubt – trusting self,” and that “separateness is an illusion.”

What is the meaning of being connected to salmon? Connection is “the act of joining, or being joined,” and contains the notion, “union” (Morris, 1981, p. 282). It can be “an association, alliance, or relation” (p. 282). I join, link myself to, and am in union with my relation, the salmon. To be connected spiritually to salmon means to trust in, have faith in, the expression of this life’s qualities as it is and as it is experienced.

Connecting to salmon, Shanti gains an understanding that she and “the salmon are the same.” She describes this energy sensation as being “felt with the body, rather than with thought (the mind).” In this experience, her visualizations are “vivid the entire time.”

I was awed by how much my energy changed with each direction. Every direction was very, very different. Every direction brought a different viewpoint and energy level (in relation to the salmon). (I realized) my thoughts create boundaries, divisions, and the (feeling of) separateness. (I understand) humans are as blocked as their ideas and understandings. (Freedom) is the ability to soar with imagination and to allow the glory and beauty that surrounds us (in nature) to reveal itself. I experienced being a dewdrop, a soap bubble, a salmon, and a blade of grass. We are the same. I felt this in my body. Each direction brought a different viewpoint and energy level. (Shanti)

“Sameness is being the very one; not different; identical; similar in kind, quality; conforming absolutely; unaltered; unchanged” (Morris, 1981, p. 1147). Shanti is saying that she and the salmon are no different; they are identical in kind and in the qualities of their natures and the way they feel the pulse of *woniya waken*.

Shanti describes her knowing as grounded in a physical sensing that each direction brings to her being for her to experience and engage. This physicality of her human body becomes the basis of a body of higher knowing. “The human body becomes a body of esoteric knowledge” when it is taught meaning through ritual repetitions, such as taking a ‘walk about’ in an archetypal circle (Levin, 1985, p. 207). This instructional form “weave(s) into existence a sacred body of understanding” (p. 207). By participating in a ‘walk about,’ Shanti is learning a ritual process that reveals the existence of a sacred body of understanding.

Levin (1985) describes this body as an “elemental body of nature...upon whose flesh a secret and invisible text...has always...been engraved” (p. 209). Shanti is learning to read and decode the inscriptions held within her body. She actively participates in the learning process by performing an act of devotion, “the actual performance of pre-scribed...movements” signified by taking a ‘walk about’ (p. 209). With practice and time, the “inner and outer texts will eventually begin to coincide” (p. 210). Shanti will

understand that her bodily inscribed text has the same meaning as that revealed in the works of writers cited in Chapter Two of this study.

In the east, Isis's experience of salmon is different. She recalls, "I didn't reflect so much on the salmon, although the salmon was sort of a presence." I heard a voice, "We have been waiting for you."

It was a surprisingly natural kind of sense of whatever – whoever – that is... (that it) has been there all along. The feeling was one of comfort, security and welcome, like meeting someone I had never met, but (who was) known.

"The salmon spoke" and "the experience was a natural sensing of its presence – that it had always been there" (Isis). To listen when on a 'walk about' is to hearken, a notion described by Levin (1989) as a letting-go and letting-be. It is a mode of listening that requires "a restructuring of the figure-ground difference" that involves "learning a different way of channeling, focusing, attending" (Levin, p. 48).

When we develop our capacity for listening as an experience deeply rooted in the nature of the flesh, there is the possibility of achieving...the intersubjective reversal of supposedly independent subjectivities...(and) *ontological* reversal. (Levin, 1989, p. 206)

The salmon was a presence, but one of non - reflection. Isis acknowledges that the qualities of the salmon have always been there. When something is present in nature, but not reflected on, it remains unknown, but acknowledged. The salmon utters words of greeting. To become noticed, the salmon actually speaks to Isis to draw attention to its presence. Sounds, in this case words, are carried by *woniya waken* in the form of a vibration from one animal relation to another. The message sent is one of a greeting and an invitation to join the salmon community.

Experiencing salmon in the east for Tortoise was “hard and the length of time meditating was new for me.” “I had trouble relaxing and was maybe just nervous because I didn’t know what to expect.” Tortoise describes color images in this way:

There was a rosy glow. I have seen this in various places, like at sunset in the clouds – pink and rosy colored – and in the sky at sunrise. I always felt that was so beautiful...except in the south, all the other directions had to do with openness. All of it had to do with the outdoors. I have always enjoyed the outdoors.

She acknowledges that the process is new and that her inability to relax influenced her experience. The salmon is not present and neither is a river. She experiences seeing the color rose in the sky, in the outdoors, and a sense of openness. She loves and enjoys the outdoors very much.

What does the image of the color rose reveal about Tortoise’s relationship to salmon and Mother Earth? “Every color has its own energy, frequency, vibration”...(and) “special power to heal and help people” (Sun Bear et al., 1991, p. 197). The color rose represents

love, romance, and passion born of true, committed love...a love so deep, solid, dependable and durable. It is the kind of love that mature individuals find. It is the love Spirit has for all life and that parents have for children. It is the overall healer, balancer, stabilizer, and relaxant. (Sun Bear et al., 1991, p. 207)

Tortoise is seeing her love of nature and the outdoors reflected back to her. It is an ontological reversal of feeling like the reversal of hearing described above. She has a deep appreciation and love for nature and Mother Earth. That affection and love is recognized, reflected back, and is mutual. Tortoise is healed, balanced and relaxed in nature. Hers is the love of a mature person in touch with *woniya waken* when she ventures in the openness of the outdoors. The newness of the process and her inability to relax prevents her from establishing direct contact with salmon and water.

For Alexandra, salmon in the east has a physically large presence. “I felt guided and protected.” She continues:

The image of the salmon was huge, muscular, bright pink in color. There was no land anywhere, only rough water. The realm of the salmon is a safe place. The scene is sunny and bright. I saw myself standing on the surface of the water being unaffected by the water’s roughness. My body had no weight and was not affected by the journey. I felt a sense of freedom, freedom to explore and discover without being afraid. The salmon spoke to me, ‘Be strong and persevere!’ I know I am strong, large, and unmoved by the rough waters. I am strong through all adversity. I knew I had entered into a place where I can connect with my spirituality.

The salmon is large and pink (rose) in color. It is a commanding presence that loves Alexandra very much, given the pink color. She is standing on the rough water, safe and unafraid, guided and protected by the strength and size of the salmon. Might “rough water,” be a metaphor for an emotional state? I stand on rough water, meaning I am experiencing some rough emotions, but I am safe, unafraid, guided, and protected by the strength and size of my trust and faith in spirit.

The sun shines brightly overhead. Alexandra speaks of weightlessness and, like Shanti, a sense of freedom. “*Freedom* is being free of restraints, oppression;” and *free* connotes “being not affected or restricted by a given condition or circumstance” (Morris, 1981, pp. 524-525). Alexandra and Shanti experience being free of restraints (things that bind and hold one back), and not being restricted by conditions that surround them. Alexandra can swim in the water and explore without fear. She is comfortable in *woniya waken* and feels safe to explore where it leads her.

Again, the salmon speaks. This time the sound carries the words, “Be strong and persevere.” “Be strong” is advice for one to assume a certain attitude. When taken another way, it can be a command to approach a situation in a specific way. *Be* means “to exist in actuality” (Morris, 1981, p. 114); *Strong* connotes “having great physical

strength; muscular; capable of enduring” (p. 1277). *Perseverance* is “holding a course of action, belief, or purpose without giving way; steadfastness” (p. 978). The message for Alexandra can be, “Live a robust, solid life governed by steadfastness of purpose.” She validates this command by saying that she knows she is strong through all adversity. She knows that the realm of the salmon is a sacred place where she can experience the spiritual side of her nature.

Shanti, Isis, Tortoise, and Alexandra each experience a “walk about” with salmon in the east. They describe an awareness of the qualities of the salmon in the east and a relationship with that salmon. Their images become tabernacles of spirituality. Their descriptions reveal a connection to all things: the quality of trust; the sensation of freedom; the ability to communicate with another species; the experience of reflected love and affection through *woniya waken*; and the capacity to be guided and protected by another species spiritually.

Native Americans study connection and interconnectedness by viewing the entire ecosystem as an interconnected family (Lame Deer & Erdoes, 1972). Perceiving interspecies links means *wachekiye*, “to claim relationship with or to seek connection to” through sacred prayer (Lame Deer & Erdoes, p. xiv). Another way of expressing this notion says being in the world is a unitary phenomenon and is seen as a ‘whole’ that expresses itself in modes of being (Heidegger, 1926/1962). The singers of the song-lines move now to seek a connection with the salmon’s qualities in the south.

Song-Lines of the South Salmon

In the south, where the childlike qualities of a phenomenon are given, Shanti sees the salmon walking on his bottom fin as if he can adapt. “He is winking at me as he runs through the grass.” He is saying:

I should open, should stop being blocked by what I think. Perceptions are not truths.

Shanti sees the image of a playful salmon that moves out of his normal element (water), apparently adapting to a different environment. Will the salmon feel the pulse of the heartbeat of Mother Earth if it is not swimming in her rivers? This salmon is not swimming; he is walking on grassy land, and he winks, while sending the message, “Perceptions are not truths.”

What do I think when a person winks at me? To wink means: “I like you; I am kidding you; I am making a joke, get it?; I am pulling your leg.” *Wink* means “deliberately closing and opening the eyelid so as to convey a message; to signal or express by winking” (Morris, 1981, p. 1489).

The salmon winks while saying, “Perceptions are not truths.” A perception is something I sense with my eyes, ears, nose, taste, or feel, on or in, my body regarding the environment. I listen to *woniya waken* using my whole body to perceive the environment. If this salmon were speaking to me, what he is saying with his mouth is that I can not trust my perceptions of the environment; but, at the same time, he winks, or signals, that he is kidding me. Is he saying that you can not trust what you see me doing?

It appears this manifestation of salmon is testing Shanti’s ability to discern spiritually by sending her a double message – one with his mouth, and the other with a body gesture. This is a trickster’s maneuver usually seen in relation to a coyote archetype

in the south. A coyote has donned the robe of the salmon and is playing with Shanti's perception.

Lewis Mehl-Madrona (1998) writes that the coyote's traditional roles are survivor, trickster and clown. The clown is a valuable archetype for society, holding disowned qualities that embarrass most people, "a frank animal nature and a crude sense of humor" (p. 283). He describes the coyote as being as smart as humans, sly and clever, loving to gamble. Coyotes will live anywhere and eat anything. Coyote is a survivor who can withstand terrible assaults to his soul. His most striking quality is his sense of humor and his ability to make a joke of the most sacred events and ceremonies. He is considered sacred by many Native Americans because his energies balance those of persons who take life and sacredness too seriously. "To those who love life he gives the gift of trust, a trust in life that teaches true survival and real endurance" (Sun Bear et al., 1991, p. 179).

The meaning Shanti takes from her exchange with salmon is that "I should be open and stop being blocked by what I think" (Shanti). The question becomes how to live an open existence that is not blocked by self-doubting or deception. Shanti is a salmon who must learn to swim in open waters, listening to the guiding pulse, not thinking about the perils of the journey. To swim in openness of being means:

It (the Open) does not set bounds because it is in itself without bounds. The Open is the great whole of all that is unbounded. (Heidegger, 1971, p. 106)

To be open and unblocked calls for the qualities of being-in-the-now and of trusting in the expression of one's existence. This openness allows me to experience life as it is and to become experienced. A person is called experienced because she has been through experience and because she is "open to new experiences" (Gadamer, 1960/1991, p. 355). "The experienced person is...someone who is radically undogmatic...and is particularly

well equipped (because of passing openly through prior experiences) to have new experiences and to learn from them” (p. 355). Dogmatic thinking blocks the free flow of experience by taking an authoritative, arrogant position. The salmon takes no position; he swims in openness.

Heidegger’s comments regarding openness and the requirement of a certain mind set reflect those of Gadamer’s. “Dasein’s openness to the world is constituted existentially by the attunement of a state-of-mind” (1926/1962, p. 176). To be open to the world requires my existence to be lived in such a way that it reflects a harmony between that existence and the openness of my mind. The salmon is calling Shanti to this openness. Heidegger is calling for *Dasein’s* openness to its existence. It is an existence opened to the world in such a way that my attention is turned toward my life by a mind in complete harmony with that existence.

The salmon’s openness to the world is a journey guided by the attunement of its existence to the river. Its state of mind is constituted existentially in such a way that its journey is in complete harmony with the calling of its body to swim upstream. The salmon’s journey is one of experiencing the heartbeat of the earth through the pulse of the river. Its skin is silvery in color and it swims in blue water, listening with its skin to the pulse pressure of Mother Earth’s heartbeat. To be open to existence like a salmon means to trust so deeply in my life’s journey that I can feel the heartbeat of *woniya wokan* guiding my existence.

For Isis, the salmon’s journey in the south is one of experiencing the presence and growth of a sunflower and noting her response to this flower:

I remembered being in girl scouts and planting sunflower seeds in little pots. It was great to see it sprout, but a little intimidating to see it keep growing. I have a

feeling of, on the one hand, admiring the stature and boldness of the sunflower, but on the other hand, I fear its size, like it might take over, or overpower, the garden.

“The sunflower is any of several plants having tall, course stems and large yellow-rayed flowers that produce edible seeds rich in oil; (they are) brilliant yellow to strong or vivid orange yellow in color” (Morris, 1981, p. 1290).

What does reflecting on the nature of a sunflower tell me about Isis’ salmon in the south? The sunflower grows in soil and does not move. It is tall and strong, and takes up lots of room. It continues to grow, feeding off the hot rays of the sun. It requires many hours of exposure to the sun to grow to its maturity. In nature, the sunflower’s natural abode is a hot, dry, arid environment. Its manifested form represents the plant species. The sunflower feels the pulse of the earth through its roots, penetrating the soil. The flower is a bright, vivid yellow, reflecting the nature of the sun that is so needed to produce it. The sun means the “radiant energy, especially heat and visible light, emitted by the sun; a dominant or favorable position or situation” (Morris, 1981, p. 1289).

The symbols that represent the sun are dominant in Isis’ soul landscape where salmon does not exist. There is no water, and the salmon can not be seen. The river is dried up; the salmon does not swim or feel the pulse of the heartbeat of Mother Earth in the river. There is no river pulse so the salmon can not lead the soul. The scene is dominated by symbols of the sun.

To be dried up means to be burned dry; without liquid; vulnerable; having to deal with foreign images in a local where the salmon usually swims in life-giving, blue waters. The masculine symbols (the sunflower, the sun, and the golden ray) have taken a stronghold on the area. A symbol of the sun grows powerfully and dominates where once

the salmon swam. The images signify that the ability to trust is not present and salmon can not exist. The salmon's south soul landscape is the place where the childlike qualities of this phenomenon are revealed. For this area to be dried up tells me that the nature of childlike trust in life no longer exists for Isis. Instead, the landscape is dominated by the harsh qualities of the yellow ray. It is a place of powerful, masculine, hot energy that dominates and overpowers the qualities of a trusting, childlike nature.

In the south, Alexandra describes experiencing "calmer water." She continues to "stand on top of the water, and the salmon image is smaller and lighter pink in color." "The colors of the scene are more subdued, and everything is calmer." The message received from the salmon is:

Trust. I am the essence of trust and calmness. I reveal to you that in order to achieve the strength of the salmon seen in the east, you must trust yourself. Without embracing trust, you can not grow in strength.

What does it mean to be childlike and possess the quality of trust? To trust suggests "firm reliance on the integrity, ability, or character of a person or thing; confident belief; faith" (Morris, 1981, p. 1378). It can also mean "custody; care; and hope" (Morris, p. 1378). To have trusting faith in the care of another is to have a confident belief in a person or thing. Rumi speaks of the growth of his own trusting faith, using the metaphor of the ground giving birth:

I feel like the ground, astonished
at what the atmosphere has brought to it. What I know
is growing inside me. Rain makes
every molecule pregnant with a mystery.
We groan with women in labor.
The ground cries out, *I Am Truth and Glory Is Here*,
breaks open, and a camel is born out of it.
A branch falls from a tree, and there's a snake.
Muhammad said, *A faithful believer is a good camel,*
Always looking to its master, who takes perfect care.

He brands the flank.
He sets out hay.
He binds the knees with reasonable rules,
And now he loosens all bindings and lets his camel dance,
Tearing the bridle and ripping the blankets.
The field itself sprouts new forms,
while the camel dances over them, imaginary
plants no one has thought of,
but all these new seeds, no matter how they try,
do not reveal the other sun.
They hide it.
Still, the effort is joy,
one by one to keep uncovering
pearls in oyster shells. (in Banks, 1997, pp. 39-40)

Rumi feels the pulse of the life giving energy from God, and he compares it to the way the earth must feel when receiving a long awaited rain. This energy, this rain, impregnates each cell of the landscape with the mystery of new life. It is a mystery that speaks, "There is something stirring here." It is hard work bringing forth new-life from a dried up patch of ground. Rumi groans with the labor known to women; a labor touched with pain, fear, anticipation, and hope. Finally, there is a breaking open, a bursting forth, the birthing of a new aspect of soul arrives on the landscape. Rumi's body and soul cry out, so too, the ground, "I Am Truth and Glory Is Here." A camel is born, a child of the desert land; a being able to survive in extremely hot climates on little water. But, this is not just any camel. It is a *good* camel that is compared to a faithful believer who always looks to his master for perfect care. Like the camel looking to the master, the salmon that listens to the pulse and follows it, trusts the pulse in the heartbeat of Mother Earth. The master places a brand on his own, feeds them, and sets them free to dance their life dance. While the camel dances its life, new images and new life forms appear. But, in spite of their beauty, these new forms do not reveal the true source of life, the "sun."

Rumi expresses joy in the journey, the uncovering of unending jewels hidden in the most unsuspecting places of his soul's landscape. The salmon has that same driven joy in the journey, seeking its home, the place of its spawning, death, and rebirth. The salmon asks Alexandra to cultivate the same approach to her life force and the pulse that calls her home. She is being asked to labor, dance, and trust in the master and become like the camel and the salmon.

In salmon in the south, Tortoise finds "blankness, nothingness." Her vision is blocked and no-thing, or no-image, is seen. Thinking about the possible meaning of this experience brings to mind what it might feel like to be walled-off, or empty. The child-like qualities of salmon in the south do not exist for Tortoise. The soul landscape is not able to support the qualities of salmon in this region. No-thing grows, no-thing lives, no-thing can exist in this empty space. The salmon in the south and its ability to follow the pulse of the heartbeat of Mother Earth are gone. In the south, Tortoise is not able to trust the pulse of *woniya waken*, or the guidance of the salmon, listening to the pulse guiding it homeward.

Shanti, Isis, Tortoise, and Alexandra each experience a "walk about" with salmon in the south. Their descriptions reveal that maintaining a childlike trust in the soul landscape where the salmon lives is very, very difficult. Re-reading Alexandra's words tells me she is being given both the meaning of this type of trust and a warning about the need for her to be a faithful servant. Shanti has to deal with a trickster aspect that must leave her confused at times and un-trusting of her perceptions of others and herself. Isis' life experiences have left this quality of salmon burned dry and now guarded by powerful male symbols that prevent trust in others and herself. Tortoise is empty. Trust in others or

self no longer exists. These three women describe damage to the soul landscape of their beings that is the foundation for listening to what life calls them to engage.

This damage to the soul landscape brings to mind my experience of being thrown off-balance that I shared in Chapter One. Our stories of the discovery of soul landscape damage expose the difficulty that many women have growing up in this society. This type of damage requires the individuals to perform intensive restructuring of the ground on which their souls stand. They have to re-gain the capacity to till the soil of their souls' landscapes and to call down holy rain on that ground to promote the lush paradise that Rumi describes when a camel begins to dance in the fields. They have to learn the pain-filled lesson of digging deeply for the hidden jewels, and to do it joyfully, as Rumi does. They have to become pregnant from the holy rain and experience the labor of re-birth to bring forth new aspects of their souls that are whole, beautiful, and strong. The singers of the song-lines move now to experience the salmon's qualities in the west, revealing the soul landscape on which they walk during this "walk about."

Song-Lines of the West Salmon

In the west, where the goddess-like, or feminine, qualities of a phenomenon are revealed, Shanti describes the salmon as "slower, less joyful – but friendly." She shares, "The salmon wants more reverence in the space she wants to create." Shanti describes the soul landscape of salmon in the west:

(It is) very still. There is a circle around us. It is light blue – very warm and very peaceful. We are looking into each other's eyes. Her eyes are very far apart and it is hard to maintain (the exchange). She is bowing to me and saying: 'Being is more than talking. Divinity (is) in all things.' We part.

When sharing the meaning of this experience, Shanti emphasizes that there is "great importance in just existing." "The 'being' is all I am really supposed to do right now."

The experience is one of peace, calm, stillness, mutual reverence, a deep visual sharing, and being encircled by a blue color that is warm. Reverent being before the divinity in all things is revealed while being surrounded by a circle of blue light. The atmosphere (or tone) for the experience of this “walk about” in Shanti’s soul landscape is contained within the blue ray. Sun Bear et al., (1991) describe its qualities as:

Blue is associated with introspection. It encourages contemplation, reserve, and internalization. It can help you hold your tongue and think before you speak. The color fosters calm, mature decisions born of serious thought and care. It connects you with the sacred life force and attunes you to the wisest good. (pp. 207-208)

Reverence is “a feeling of profound awe and respect, and often of love, veneration, and the act of showing obeisance” (Morris, 1981, p. 1112). Divinity in all things is taken to mean: “Being(s) as a whole...referring to the immeasurable, primordial ground of our listening (lived) experience, the dimensionality of the auditory (total) field in its wholeness” (Levin, 1989, p. 5).

In *woniya waken*, all beings and all things are divine and holy. This divinity is the infinite ground, the flesh of the soul landscape, that we live and experience each day, and that we know as connectedness to the whole field of all the dimensions of being. The divinity of the flesh is given to the subject as “his lived-body or I-body...its manner of being is elemental...my body is to the greatest extent what every thing is: a *dimensional this*...a sensible that is dimensional of *itself*” (Merleau-Ponty, 1948/1968, pp. 22-23). Divinity is the infinite ground, the lived body, the flesh of the soul landscape, and a dimensional. Divinity is *woniya waken*.

Isis experiences salmon in the west as “an image of multi-colored corn stalks, like a cornucopia.”

They evoke autumn, Thanksgiving, a cozy feeling, and dryness. Dried up? Abundance of the fall, but then, I thought it is kind of interesting because the stalks are dry like corn. But, there is potential in a dried seed. I associate it (the corn stalks) with corn and Native American images and pilgrims. There were three stalks, and also, there was the number three. I thought of the Trinity.

Autumn is “the season of the year between summer and winter; a time or period of maturity verging on decline” (Morris, 1981, p. 90). It is harvest-time, “the season of gathering” in the crop (p. 602). Thanks – giving is “an expression of gratitude, especially to God” (p. 1332). Cornucopia is a symbolic representation, “signifying prosperity; an overflowing store; and abundance” (p. 297). Isis experiences salmon in the west as a place where prayerful gratitude is made for the in-gathering of the mature fruits of her labor. She experiences these fruits as affluence and abundance, “a fullness to overflowing” (Isis). There is a twist to the message signified by these symbols that influences its meaning. It is represented as three stalks, the number three, and the thought of the Trinity. Storm (1994) offers an explanation of the significance of numbers and their symbolic meaning in his book, *Lighteningbolt*.

The First Children of the Sacred Zero (the symbol of creation) were the Sun and the Earth. One, the Sun, and Two, the Earth, joined together, and from this Union Three was Born...THREE is the Number for all PLANTS. (Storm, 1994, p. 194)

Three is a number suggesting “vitality, energy...said to symbolize any dynamic process” (Fincher, 1991, p. 96). Three can symbolize “the family unit created with the birth of a child” (p. 96). In Native American mythology, the number three signifies the tree and plant kingdom. They are the “great givers on earth,” providing for the life giving exchange of oxygen and carbon dioxide, but also, providing beauty and harmony for humankind (Meadows, 1991, p. 77). They give us food, medicine, and inspiration.

Meadows supports Lame Deer's notion that *woniya waken* flows between humankind, the earth, and the plant kingdom.

Trees and plants are our spiritual relatives...a tree or plant is an expression of the mind of the Great Spirit *in one place*, and being rooted and immobile, and it is also an expression of the place where it grows...In ancient times every tree was a symbol of the connection of the physical and temporal and the spiritual and the eternal. (Meadows, 1991, p. 77)

What is of special interest is that for Isis there are three *corn* stalks. "Indigenous peoples of Toltec descent speak of *corn* as *no nacatl* (meaning our flesh), expressing an awareness that the fruits of the Earth give us body and existence" (Sanchez, 1995, p. 210). *No nacatl*, our flesh, is an incarnate notion, or principle, calling to mind the work of Merleau-Ponty:

The flesh is not matter, is not mind, is not substance. To designate it, we should need the old term 'element,' in the sense it was used to speak of water, air, earth, and fire, that is, in the sense of a *general thing*, midway between the spatio-temporal individual and the idea, a sort of incarnate principle that brings a style of being wherever there is a fragment of being. The flesh is in this sense an 'element of Being.' (1948/1968, p. 139)

When Isis is present in the soul landscape of the salmon in the west, the union of all the qualities (energies) present has the power to bring forth *corn*, *no nacatl*, the life force of all plants, in great abundance. Isis has the ability to assist in the renewal of the *no nacatl* of the earth and the flesh of Being. The plant kingdom is the flesh of the earth and this kingdom nourishes the flesh of humankind. Isis has the ability to communicate with and influence the manifestation of the flesh of all Being when she stands in the west with salmon. Flesh, as an element of Being, is *no nacatl*, and it carries the same meaning as the notion, *woniya waken*.

In the west, Tortoise experiences being in an outdoor scene. She relates:

I see oceans and mountains. I feel clean air and a crisp wind blowing. I feel good and healthy.

Again Tortoise experiences wilderness and her love of the sea and mountains. What is it like to take a “walk about” with salmon in the west and experience the ocean? Alan Watts relates his impression of the sea, helping to make its influence understandable:

Ever since I can remember anything at all, the light, the smell, the sound, and the motion of the sea have been pure magic...If ever I have to get away from it all, and in the words of the Chinese poet “wash all the wrongs of life from my pores,” there is simply nothing better than to climb out onto a rock, and sit for hours with nothing in sight but the sea and the sky...Although the rhythm of the waves beats a kind of time...It has no urgency. It happens to be timeless time. I know that I am listening to a rhythm which has been just the same for millions of years, and it takes me out of a world of relentlessly ticking clocks...But in the motion of waves there is no marching rhythm. It harmonizes with our breathing. It does not count our days...It is the breathing of eternity, like the God Brahma of Indian mythology inhaling and exhaling, manifesting and dissolving the worlds, forever. (1974, pp. 3-4)

These words hold much truth for me. I recall feeling totally exhausted after graduating from nursing school. I went home to Hawaii and spent days lounging on the beach. I recall the motion of the sea being pure magic. It cleanses me as I sit and watch the rhythmic movement of the waves. There is a state of being that occurs when my body rests in the motion of the Other in harmony with nature. There is a drum-like beating of the shoreline that has a timeless quality to it. I feel it, I see it, and I hear it, the beating of the waves, a rhythmic movement of something larger than myself. The water pounds the shore like a mallet hitting the face of a drum, revealing the emotional state of Mother Earth. My body vibrates to the rocking, calming tone of the gentle summer waves. Watts hears the breathing of eternity. I feel the energy of *woniya waken* and the healing spray of the waves, washing over me and renewing the soul landscape of my being.

Tortoise instinctively seeks the sea and mountains because she can feel the goodness and health contained in them. She has spent many hours observing the sea and walking the mountains with her family as a child. Her affinity for wildness and her visions reveal a person in touch with her inner self. Merton speaks of the nature of such a person:

The inner self is precisely that self which cannot be tricked or manipulated by anyone...(S)He (the true self) is like a very shy wild animal that never appears at all whenever an alien presence is at hand, and comes out only when all is peaceful, in silence, when (s)he is untroubled and alone. (S)he cannot be lured by anyone or anything, because (s)he responds to no lure except that of the divine freedom. (in Finley, 1978, p. 91)

Tortoise knows the experience of divine freedom because she seeks the peace and solitude of the wilderness, and she is in accord with her inner self.

Alexandra's experience of salmon in the west takes her through a multi-colored, floral and vine draped gate of great beauty where she observes a larger and brighter, *red* salmon that is flanked by two women who protect the salmon.

On the right side of the gate is the Goddess Athena dressed in gold, and on the left side of the gate stands Mary dressed in a blue and white gown. The message received is, "We will protect you." The women represent courage, life, strength and trust to Alexandra.

Alexandra comments that Mary is the mother of Jesus through whom we receive eternal life and that her life is remarkable because of her endless and enduring faith. "She is my spiritual mother." She relates that Athena is the goddess of wisdom and the protector of Athens, signifying to Alexandra a symbol of feminine strength and protection of all life. "The flowers and vines are an aspect of life that is nurtured by the feminine and her beauty."

The larger and brighter, *red* salmon is flanked by two spiritual archetypes. The red signifies

The ‘fire of Life’ and encourages physical strength, power, fearlessness, sensuality and heat. Vivid red is the color of action, movement, change, and transformation. (Sun Bear et al., 1991, p. 200)

Alexandra’s “walk about” takes her to a place of great power where she is protected by two female guardians whose natures embody the qualities of wisdom, protection of life, and endless faith in the will of God. Alexandra is told by these women that they will protect her. She intuitively understands that plants receive their nourishment from the beauty of feminine energy emitted by the earth and by all who embrace their feminine nature. Because of her capacity to trust and because Mary and Athena protect her, Alexandra has the power and courage to create change and transform her life experience and the life of all Being, when she journeys with salmon in the west.

Shanti finds the importance of existence, reverence, and divinity, and she learns the significance of the blue ray when she travels with salmon in the west. Isis acknowledges that when she “walks about” with salmon in the west, the expression of gratitude for all the abundance in our lives is very importance. Isis is given a number (3) signifying her special relationship with the plant kingdom, especially with corn. Being given this symbol indicates that Isis has the ability to communicate with and influence the growth of the flesh of all being. Tortoise returns to the ocean where her affinity for the beauty and healing power of its nature reveals a person attuned to her inner self and divine freedom. Alexandra finds strength and protection, the color red, and understands the power of feminine energy to nourish the plant kingdom. Alexandra is given the power to promote change in her life and those around her. The singers of the song-lines depart

the region of the west and take up their “walk about” with salmon, swimming in the direction of the North.

Song-Lines of the Salmon in the North

As Shanti moves with salmon into the north, she recalls that this is the place where the wisdom of a phenomenon is revealed. She describes finding not a salmon, but the spirit of the salmon.

I can smell it. I can feel it. The salmon (spirit) is swimming through me. (I sense the spirit) swimming through my body fluids, my arteries, and my heart. I am grateful. (There is the sensation that) my body fluids and the stream are the same. I am the stream and the stream is me. (I hear) ‘What is, needs to be. Let it be. No boundaries.’ I am salmon.

Shanti expresses gratitude for the experience of no boundaries, for the merging of self with Other, and for the realization that she herself is salmon. Shanti begins this journey being asked to be open. In the north, she lives the meaning of this request. The wisdom of salmon in the north is the embodiment of trust, the quality required to live and know interconnectedness of Being, as an expression of One Being. It is a trust that leads to the spirit, or essence, of a phenomenon; a trust that allows two spirits to know and experience one another in safety; and a trust that culminates in the experience of no boundaries, while intertwining with the Other in *woniya waken*, or the flesh of being.

Shanti’s words and the notion of ‘no boundaries’ brings to mind the nature of ‘double belongingness’ described earlier in my experience of the Grand Teton Mountain. Levin’s description of the elements of the process draws upon Merleau-Ponty’s earlier conceptual work when Levin explains:

‘Flesh’ is an *ontological* concept which designates our most primordial, elemental dimension of Being: our bodily inherence in the field of Being as a whole...(This concept) is further specified in terms of three characteristics...openness, intertwining, and reversibility. (Levin, 1985, p. 256)

Shanti travels with salmon in openness, experiencing intertwining and reversibility. She feels the interconnectedness of energy within her being as a field of bodily awareness. This intertwining is a sharing of *woniya waken*, the elemental 'flesh,' and it is the sharing and knowing of a primordial, elemental dimension of Being that lays open for view the process of interdependence and interpenetration, a phenomenon that happens at the boundary of being. When Shanti is with salmon in the north, she has the ability to experience the intertwining of *woniya waken* at the chiasm, or cross-over point, the place where the crisscross of energy exchange occurs. The reversibility notion explains Shanti's 'knowing' that she, too, is a salmon. Again, Levin reasons that Merleau-Ponty's notion, *reversibility*, connotes:

a dynamic of reciprocity, a mirroring and doubling, (double belongingness) such that the being of the seer is invariably reflected back by the being of that which is seen, and the one who touches is necessarily touched by the being of that which he touches. (1995, p. 256)

This reversibility notion is opened up by Levin, using the physical senses of seeing and touching as examples, but one needs to keep in mind that reversibility is a multi-dimensional, mutual, and simultaneously occurring phenomenon. Reversibility describes the dynamically complicated elements of a hidden, unseen, but felt, energy exchange; a truly intuitive phenomenon, that is interpreted from the integrative experience of a total field of bodily awareness. Abram comes very close to breaking open the meaning of reversibility in the following:

When I watch a stranger learning to ride a bicycle for the first time, my own body, although it is standing solidly on the ground, inadvertently experiences the uncertain equilibrium of the rider, and when that bicycle teeters and falls I feel the harsh impact of the asphalt against my own leg and shoulder. My tactile and proprioceptive senses are, it would seem, caught up over there where my eyes

have been focused; the momentary shock and subsequent throbbing in my limbs make me wince. (1996, pp. 126-127)

Abram is describing what it is like to experience reversibility during an ordinary event.

There is an energy exchange felt on the collective flesh of being that occurs when the energies of two beings experience the ‘intertwining and crossover’ at the chaism. Shanti’s experience, of salmon in the north, is a description of this nature of reversibility that occurs when *woniya waken* links the soul landscape of a being to the Other’s in the sacred soul landscape. There is an intertwining of perception, resulting in the reversibility and knowing of the Other’s soul landscape, and the comprehension that this is my experience too. Shanti becomes the archetype of the salmon, and she participates in the salmon’s soul landscape with the qualities of a salmon, knowing the nature of the stream and Mother Earth from the salmon’s perspective.

Isis sees a friendly gecko when she ventures in the north of her soul landscape with salmon. Seeing the symbol brings back fond memories of a time spent working in a foreign country where geckos are common inhabitants. “I love them,” (Isis).

Geckos remind me of my friend. She would paint them everywhere and make tee shirts with their image on them. She would come and visit me whenever I needed someone to come and comfort me and take care of me. She had psychic abilities and she would just show up on her bike, having ridden four hours, and say, “I am here.” So, I associate geckos with her. I guess geckos can be resilient, adaptable and can change colors. This one was green. I associate green with healing and spring.

The gecko is a member of the lizard family, and it is considered by Native Americans to be a symbol associated with the direction honoring Father Sun (Sun Bear et al., 1991).

“Lizard comes to remind you that life can be as warm and as cheerful as sunbeams caressing you on a warm day,” bringing optimism and adaptability (p. 175). The green of the gecko is associated with cleansing.

It is a color that can help you to prepare, cleanse, and purify yourself...it helps you to release the old and allow room for the new...(It) can aid in discharging emotion...It is good for stamina, releasing, cleansing, stimulating, and purifying. Pale green is healing for the whole body. (Sun Bear et al., 1991, p. 205)

For Isis, to be in the north with salmon is to be in the presence of a symbol that brings warmth and cheerfulness, and one that helps to cleanse and heal the whole body. Her friend is recalled as a wise and trusted person, radiating the nature and qualities of the salmon in the north. Isis loves and trusts this friend. The gecko holds the meaning of what it is like to have a trusted friend who intuitively knows and fills your needs, and whose presence is purifying and healing.

Tortoise sees “sparkling water” when she travels with salmon in the north. She describes the sparkling water as the kind seen when looking into the base of a waterfall. There is “a sense of gaiety” (Tortoise). According to Sun Bear et al., (1991), water can be used as a method of cleansing. “You can cleanse yourself by submerging in water to the point where the water covers the crown of the head” (p. 13). Tortoise describes the water as sparkling, meaning “to set in motion, activate, ignite; to rouse to action” (Morris, 1981, p. 1238). She associates the sparkling water with that seen at the base of falling water, the place where a steep descent of water comes to rest from a height. Seeing the sparkling water evokes a sense of gaiety, where gaiety means “activity brought about by or inspiring joyfulness; festivity; merriment” (p. 537). For Tortoise, being in the north with salmon, brings about joyful activity that is cleansing. She experiences a feeling of happiness that energizes her body.

Alexandra’s “walk about” with salmon in the north leads to a gate that is transparent, but somehow solid.

I can see through it. The image of the salmon is a blue color, like the water and the sky. Under the door of the gate there is a platform on which I stood. Sitting on top of the gate is a bird, reminding me of a white falcon. I am given the message, 'Guidance and sight, or seeing. I am present to encourage sight.' Somebody else is there on my side of the gate, standing in the shadows. I do not know who it is. I think he is an older man. He is creating an area of shadow that prevents full sight of the scene beyond the gate. (Alexandra)

The meaning of the color blue is given earlier when Shanti is in the west with salmon.

The nature of the blue salmon in the north connotes the qualities of introspection, contemplation, reserve, and internalization. The white falcon rests on top of the gate. The falcon is a member of the hawk family and is considered by Native Americans to be the symbol of a young eagle. Eagles are thought to be messenger birds, who fly higher than other birds, and who see life clearly because of their extremely good vision. The white color of the eagle signifies that this symbol "can assist you in cleansing, renewing, and purifying your mind, body, and soul" (Sun Bear et al., 1991, p. 201). "It (white) aids me in inner growth and profound transformation" (p. 201). Alexandra is shown in this vision the nature of the symbols she holds when she travels in the north with salmon. She possesses the qualities of contemplation and keen vision; both skills can assist her in the rejuvenation of her being. When she flies in spirit, as only an eagle can, to the high realms of creation, she can take her message directly to Creator and receive from that realm what she asks for.

Though I felt safe in the exploration, I now feel as though the being was something that should not have been there, like there is something that he is preventing me from seeing.

Alexandra's "walk about" in the north with salmon reveals a woman who is very spiritually gifted. The symbols given indicate that her ability to trust spirit is so great that she has the power of deep contemplation, keen sight, and insight. Her power is so great

that she is given the symbol of a white falcon who can communicate directly with spirit. She views the being in the shadows as a negative aspect (which it might be). My experience with this type of phenomenon leads me to consider that some perceived blocks are not always negative; sometimes they are protective. When Alexandra matures in spirit, the white falcon will change to a golden eagle, and she will be able to remove any blocks present in the scene and bring in the light of the sun, revealing a complete view beyond the gate. The understanding I have of this element of the vision is that Alexandra will grow into complete vision. At this time she is not ready to see the full scene contained in the north, where persons of great wisdom behold not only the beauty of the creation process, but also, its varied forms of destruction.

During the “walk about” in the north, Shanti’s soul landscape mirrors that of the salmon’s openness and trust. She feels and sees the merging that occurs in double belongingness and experienced the cross over and intertwining at the chiasm. Shanti identifies this feeling as “no boundaries” (between interconnected souls). Isis finds that her friend radiates the green, healing ray and has the capacity, like Shanti, to experience interconnectedness and double belongingness, qualities identified by Isis as being “psychic.” Tortoise is given the symbol of happiness, sparkling water, and experienced its healing nature. Alexandra is gifted with the color blue, a white falcon, and the knowledge that someone blocks her full vision. The singers of the song-lines resume their “walk about” with salmon swimming now in the direction of Mother Earth.

Song-Lines of Salmon in Mother Earth

To prevent confusion and to clarify for the reader exactly where salmon is swimming, a brief discussion of the various terms that refer to the earth is in order. No

such distinction was made for the women on the “walk about;” they went where spirit guided them. Earth is a planet; earth is a word used to signify soil; and it is a spiritual element. For Native Americans, the Earth Mother is a direction that indicates a place located in the soul landscape where the Earth Mother’s gifts of love and new beginnings are given to her children (Sun Bear et al., 1991). Her symbol is the tree of life.

Mother Earth is a universal, archetypal, goddess aspect that contains the mythical connotation of a primordial element of spirit similar in meaning to that described in *Enuma Elish* and identified by the Navaho’s as *Nahosdzan’esdza*,’ or Earth Woman. Earth Woman is “the wife of the Sky” who is to “face the East and her husband over her, would face the West” (O’Bryan, 1993, p. 21).

In the creation liturgy, *Enuma Elish*, the abyss (Apsu) and the primal waters (*Tiamat*) are primeval regions, both too powerful and too deep to comprehend (Sproul, 1991, pp. 91-113). Tiamat is transformed into the notion of an Old Hag who is feared by the Sumerian gods because of her power and ability to create chaos and destruction. The Sumerian gods appoint as their high priest, Marduk, who is conceived in the deep abyss and in the heart of the holy Apsu. Marduk is given the power to create order, and he does this by killing the Old Hag whose fallen body is that of an elemental goddess. Marduk uses the slain body of the Old Hag to create Babylonian cosmology. From the Old Hag’s recumbent body, Marduk creates the sky, the directions, the body directions (up, down, right, left), the terrain, the atmosphere, and the earth’s topography.

When we speak of salmon’s relation to Mother Earth, we speak of the relation of salmon to the recumbent body of an elemental goddess used to orient humankind’s understanding of the directions (in relation to her body) and her relation to the powers of

the universe. She is the archetype goddess from whose body all life on earth springs, and she is a mythical, energy being of great power revered by Native Americans. When Shanti continues her “walk about” in Mother Earth, she remembers that this direction reveals the relationship that salmon has to this being.

I am walking inside a dark cave. I hear water. It is cold. The cave is cold. I go deeper. Water comes down the wall of the cave. There is sunlight coming down through a crack. There is a pool of water at my feet. Salmon are in the pool and lots of little salmon too. Salmon says, ‘I am the One and the Many.’ The water goes through the bottom (of the cave). Walking out of the cave, the sun hurts my eyes. It is very warm. I sit in the mud and thank the cave and the water.

A cave is “a dark hollow beneath the earth’s surface, often having an opening in the side of a hill or a cliff” (Morris, 1981, p. 214). Water is heard and seen, symbolically signifying the presence of a life giving force. Water can teach about the “transformative, rejuvenating, and regenerating powers of this most liquid of all elements” (Sun Bear et al., 1991, p. 28). Water is associated with the expression of feelings and the need to allow this stream to flow freely. From my own meditations, I know that water is the blood of Mother Earth, and her rivers and streams are the blood vessels of her body.

Shanti is able to visit this great aspect of being who symbolically is offered to her as a cave where life giving waters flow. The cave may signify the womb of the goddess. In the water of this womb-cave, salmon makes a home and reproduces. The salmon relates to Shanti the paradoxical notion of the self representing the One and the Many, bringing into focus the theme of “One Body with many manifestations.” Shanti’s observation that the water goes through the bottom of the womb-cave brings to mind an awareness that Mother Earth and Father Sky form a gigantic sphere through which streams many rivers of energy, the largest of which flows through the perpendicular

center of the sphere; it is a dynamic movement of energy that cycles like the pattern made by iron filings around a magnet.

Shanti is able to walk out of the cave and experience the warmth and brightness of the sun. She sits covered in the blood and body of Mother Earth, expressing gratitude to both. Shanti intuitively knows the meaning and power of the holy nature of being covered in the flesh and blood of this elemental goddess. Because she is able to travel with salmon in Mother Earth, Shanti again experiences reversibility and interconnectedness with salmon, water, and the flesh of the goddess.

In Mother Earth, salmon takes Isis to a place where she sees “a nest, like a Robin’s nest.” She catches herself thinking:

Oh, that’s too obvious, brown nest, brown earth, but it stayed there. Then (I saw) three, blue robin’s eggs.

When Isis thinks about the meaning of this vision, she associates its meaning with her husband. Years ago, after their first date, she recalls they are sitting in a porch-swing, and Isis looks up and sees a robin’s nest. “I also think of hope and the protection of the nest” (that a nest affords the eggs). The vision reminds Isis of “those little, malt balls you get at Easter that are different colors, that make your lips change color. Again, I think of (the number) three.”

Brown is a “hue between red and yellow” (Morris, 1981, p. 170). Sun Bear et al., describe the color as

the earth in autumn, a rich brown with tones of red. It is a brown that draws your attention to the earth, a brown that helps you to realize your connection with the Great Mother. (1991, p. 204)

The color is associated with another symbol, the nest. Nest carries the meaning of “a structure made by a bird for holding its eggs and young; a place affording snug seclusion

or lodging; a lair” (Morris, 1981, p. 882). Isis is given the color of the flesh of Mother Earth and the symbol of the nest, which can signify a womb-like place, affording seclusion and lodging for life. Once again, Isis brings forth the symbol three, a notion whose meaning is given earlier in this journey with salmon. Three is related to the color of the blue eggs. The color connotes the nature of the protected eggs, and together, the symbols hold the promise of life for beings who fly. This related array of symbols is surrounded by and protected by the brown ray of Mother Earth.

When Isis travels with salmon in this direction, Mother Earth’s flesh protects Isis in a Trinitarian relationship with two other beings, one of whom Isis associates with her husband. The other is not identified. The eggs can symbolize the cocoon shaped, energy field that surrounds each human being. In this case, what Isis sees is that three beings, on the blue ray, are in a very close relationship, as a family unit, and that these three beings are protected by the brown ray.

When Tortoise travels with salmon to Mother Earth, she experiences the earth in the following way:

(I see) loam and many seeds sprouting. (I have) a feeling of new beginnings and spring.

Loam connotes a particular quality of earth, meaning “soil rich in organic matter” (Morris, 1981, p. 765), and soil signifies “the top layer of the earth’s surface, and a place or condition favorable to growth; a breeding ground” (p. 1228). Within this loamy layer of the soul’s landscape, Tortoise’s vision reveals a site favorable for the growth of many sprouting seeds. The notion of a seed is similar in meaning to that of the egg. Seed means “a fertilized and ripened plant ovule containing an embryo capable of germinating to produce a new plant; a source or beginning; germ; offspring; and sperm” (p. 1174). Germ

can mean “something that can serve as the basis of further growth and development” (p. 552). When Tortoise takes a “walk about” in Mother Earth with salmon, she finds a place in her soul landscape that is fertile and rich with new life sprouting. She feels the nature of what it means to bring forth new life, and she senses the power that Mother Earth has in the spring time. Tortoise contains this quality within the soil of her soul landscape when she is in Mother Earth with salmon. She has a rich, fertile ground to her being that sustains new growth and development for her soul.

Alexandra’s “walk about” with salmon in Mother Earth takes her to the direction I mention earlier, the place identified as Earth Mother. This direction in the soul landscape refers to one of the center stones that surrounds the Center (Sun Bear et al., 1991). Very early in my own “walk about” my teacher would say to me, “There are no mistakes in spirit, only learning.” Alexandra’s journey with salmon takes her in another direction where she experiences the following:

I see a giant tree that has branches starting at the bottom of the trunk. These branches twist around the trunk and then spread out like regular tree branches. The branches have bright, green leaves. There are birds and animals sitting on all the branches. The tree has big roots and it looked like it was sitting in the water. There is a sense of ‘security’ and ‘all life being protected.’ The tree and I are one. We provide stability and growth for each other. We are strongly rooted in the water and through our arms and branches connected to all life. We protect and secure all those who are connected to us.

I will postpone a discussion of the tree symbol and its meaning until the women actually reach the direction of Earth Mother in Chapter Seven. What is important to note at this time is that Alexandra says, “The tree and I are One,” because it relates to statements others have voiced. Alexandra and Shanti know the meaning of reversibility and interconnectedness because of their ability to trust, and they experience these notions while being deeply rooted or submerged in water. Water carries the meanings of the

element that circulates as energy, the substance that flows in our rivers, and the blood of Mother Earth that flows through her being.

In Mother Earth, Shanti, Isis, and Tortoise experience a place in their soul landscape that is womb-like, fertile, and has the potential of producing life. The cave, the nest, and the loam, all speak to a surrounding notion that protects and provides a solid structure for the bringing forth of life. Water continues to be an element of focus and experience that is nurturing and life sustaining. The eggs and seeds are symbols of potential life, or life manifesting. Shanti's and Alexandra's statement, "The Other and I are One," reveals the meaning of the notion, "All My Relations," that opens up the notions, reversibility and interconnectedness, and takes the reader back to Lane Deer's invitation asking us to sit down and know *woniya waken*. Two of the women have accomplished this feat thus far. They have taken a "walk about" with salmon and found the Other. The women move now to experiencing Father Sky while they "walk about" with salmon.

Singers of the Song-Lines with Salmon in Father Sky

The Zuni Pueblo Indians describe in their emergence myth the origin of the world (Sproul, 1991). In this oral tradition, the importance of Sky-father's role is depicted, and he is identified as *Apoyan Ta'chu*.

Before the beginning of the new-making, *Awonawilona* (the Maker and Container of All, the All-father Father), solely had being. There was nothing else whatsoever throughout the great space of the ages save everywhere black darkness in it, and everywhere void desolation. In the beginning of the new-made, *Awonawilona* conceived within himself and thought outward in space, whereby mists of increase, steams potent of growth, were evolved and uplifted. Thus, by means of his innate knowledge, the All-container made himself in person and form of the Sun whom we hold to be our father and who thus came to exist and appear. With his appearance came the brightening of the spaces with light, and with brightening of the spaces the great mist-clouds were thickened together and

fell, whereby was evolved water in water; yea, and the world-holding sea. With his substance of flesh outdrawn from the surface of his person, the Sun-father formed the seed-stuff of twain worlds, impregnating therewith the great waters, and lo! In the heat of his light these waters of the sea grew green and scums rose up on them, waxing wide the weighty until, behold! They became *Awitelin Tsita*, the 'Four-fold Containing Mother-earth,' and *Apoyan Ta'chu*, the 'All-covering Father-sky.' From the lying together of these twain upon the great world-waters, so vitalizing, terrestrial life was conceived; whence began all beings of earth, men and the creatures, in the Four-fold womb of the World. Thereupon, the Earth-mother repulsed the Sky-father, growing big and sinking deep into the embrace of the waters below, thus separating from the Sky-father in the embrace of the waters above. (Sproul, 1991, pp. 284-285)

Shanti travels with salmon in *Apoyan Ta'chu*, the All-covering Father-sky. She does not see the salmon initially. She is aware of the wind and the sensation of traveling with it. Then, the embodied sensation of "traveling as an encapsulated particle on the wind" is described.

I am in a soap bubble being carried on a light breeze. I can not find the salmon. I am on my back. I can not look down. I am surrounded by light blue again. (There is a) knowing that the breeze connects all things. It is the breeze energy, moving my bubble, moving the waves and ripples of the water, and blowing the seeds. (The breeze is) the current for flight. (She) laughs. The salmon is blowing the breeze. The salmon looks like the blow-fish. (I have a moment when I feel) afraid it is going to pop my bubble. I am very safe. The salmon is laughing, we are all laughing; the flowers are laughing. Flowers' voices are very high pitched. I am landing and back in the mud. (The mud is) over my ankles. It is hot.

Shanti's soap bubble (the container of her sensation awareness of being carried on the wind) is analogous to a salmon being carried in the current of a body of water, only the element, or flesh, surrounding the embodied awareness has changed in elemental form, from air to water. Her embodied awareness is moved and influenced by a *woniya waken* emitted from the salmon. Shanti sees the salmon as a puffer fish, the creator of the wind influence. This description is a visual image connoting what the Zuni relate when they say, "In the beginning of the new-made, *Awonawilona* conceived within himself and thought outward in space" (Sproul, 1991, p. 284). The salmon conceives a thought within

itself and projects that thought outward in Father Sky as a puff of wind. Shanti's reaction initially is to fear this influence. However, she recalls the feeling of safety in her relationship with salmon, and she begins laughing in union with the salmon and the flowers. Shanti hears the sound of the flowers' laughter, describing the pitch of their tone. This experience reveals the nature of the influence of a holy wind on all of its surroundings.

Following this, Shanti finds herself grounded in hot mud up over her ankles. From this "walk about," Shanti learns that when she travels in Father Sky, the pulse (puff of wind) sent by salmon (a thought emitted from its mind) is carried through the flesh (the vehicle of interconnectedness) on the currents of a holy wind. In Mother Earth, the pulse (a thought emitted from the mind of Mother Earth or those who dwell in her) is carried by the flesh in the currents of the water or through the soil. Because of the level of Shanti's trust in salmon, she experiences the notion of interconnectedness and is given the opportunity to perceive how this interconnectedness is revealed in three manifested forms of the Flesh. She senses it in the wind and in the water. She also hears it as a tone, toning (the voice) being the third experience of a means of expressing interconnectedness. She understands that each embodied being emits a distinct and unique sound carried by the flesh on a holy wind in an element appropriate to its nature. These tones are perceived by people who listen with their beings to the song-lines of the soul landscape.

Abram (1996) notes that "each person must navigate through this world of diverse invisible influences with great care" and that "humans are themselves one of the Wind's dwelling places" (p. 235). Just as the salmon influences Shanti by the nature of its wind; and, just as Mother Earth influences the salmon by her pulse carried in the current of the

rivers; so too, Shanti can influence the nature of the wind that surrounds herself and her environment. The individual “participates in it (the holy wind) as one of its organs”...through her intent and desire she “participates directly in the life (and nature) of the invisible Wind all around her” (Abram, 1996, p. 235). Salmon is instructing Shanti in the nature of the holy wind and how it reveals itself in various elemental forms.

In Father Sky, Isis also is introduced to the nature of the wind. Again, salmon is absent from her experience. She relates:

(There is) a feeling of soaring wings outspread and the image of a seraphim with an ethereal face – a female, angel. She is very serene, and the wind is blowing and revealing her movement. The angel is very graceful, gentle, and beautiful – (it is wonderful) to see the movement of her figure with the wind. It just felt like, ‘Let go! Surrender and trust.’ A wind, (that is) peaceful, soaring, all knowing.

A seraphim is a celestial being having three pairs of wings; one of the nine orders of the angels (Morris, 1981, p. 1183). Isis is taken high up in the realm of Father Sky where she feels the soaring wings of angels. The nature of the wind in this realm is revealed by how it influences the inhabitants. Isis observes grace, gentleness, and beauty. The wind is peaceful, uplifting, and all knowing. The feeling given by the influence of this wind is one of surrender and trust.

Tortoise finds freedom in Father Sky. She experiences the unlimited blue of the sky and observes unlimited horizons. Freedom (and its related notion of being unlimited) is discussed earlier in this section, as is the color blue. Horizon is a notion discussed by Casey (1993) signifying:

a boundary...(experienced) as the inner surface of a sphere...include(ing) the enormous concave dome of the sky as well as the land or sea that spreads out before us as it draws into remoteness...(the horizon) provides maximum range for any given situation...and it even includes things not visible, unknown...It is also a perimeter of places. (pp. 61-62)

Tortoise is given other qualities of Father Sky as a part of her experience. She understands that these are the embodied sensations of freedom and of being unlimited while surrounded by the color blue. Casey expands on the meaning of this direction by adding his in-depth exploration of horizon. Native Americans comment in their writings about the large, concave bowl that sits atop the surface of Mother Earth in an attempt to delimit the meaning of horizon and Father Sky. Tortoise is viewing the vast blueness of the sky, and feels unlimited freedom.

Alexander's "walk about" with salmon in Father Sky begins while lying on a tree branch. She relates:

I see myself lying down on one of the tree's branches, looking upward. The sky is a deep, dark blue, becoming lighter in the distance. There are stars in the sky. The salmon is a blue color. I feel weightless. There is a sense of security, like a deep-seated wisdom of knowing protectiveness surrounds me and all things. I provide protection and life for all those in my domain. I sustain and empower them. Everything here is calm and peaceful. There is no conflict – only serenity. There are no weights or burdens on anyone. Everyone is free and full of life.

Alexander's expressions reveal many of the qualities of the other's journeys. She notes the color blue, the calmness, peacefulness, and serenity of the place. She also describes the embodied sensation of weightlessness and freedom, noted as the absence of burdens. She describes lying down and seeing stars in the sky, visually revealing another dimension of the notion Father Sky, the containment of all the heavenly bodies. She shares there is a feeling, a sense of security, arising from a primal bodily awareness of protection surrounding her and all things. From this knowing Alexandra, herself, becomes that protection for herself and all who reside in her domain. Like Father Sky, who sustains, empowers, and protects all beings contained in his domain, Alexandra

sustains and empowers all beings in her domain. For Alexandra, freedom and fullness of life connote her experience with salmon in Father Sky.

Traveling with salmon in Father Sky gives each woman a glimpse of what it means to trust in a “walk about.” Shanti learns how the thoughts of others are carried on a holy wind; how thoughts are carried through the water; and how thoughts are carried through a holy wind as sound. She learns that we are always interconnected with all life when we sit down on the grass and listen to *woniya waken*. This interconnectedness is present within Shanti, and she can participate in the mutual influence of the soul landscape by the nature of the thoughts and prayers she sends into the landscape with her mind and voice.

Isis’s perspective of Father Sky opens up another quality of a holy wind, that it can contain messengers, some of whom can be very high beings, revealing themselves to those whose nature the messengers have a particular affinity to. The seraphim reveals to Isis that Father Sky is a graceful, gentle, beautiful, holy wind whose nature is peaceful and all knowing. Tortoise finds freedom, unlimited vision, and divine reverence. Alexandra echoes the notions of freedom and peace, and adds the notions of serenity and the stars that people the heavens. Having completed this segment of the “walk about,” the travelers prepare to move to the direction of salmon at Center.

Singers of the Song-Lines with Salmon at Center

When the singers of the song-lines travel with salmon to the Center of their “walk about,” they reach a dimension of their being and the Dimension of Being that integrates, or pulls together, the meanings of what the travelers find at each of the cardinal points experienced on their journey. The Center is the expression of All and the Container of All

these manifestations. For Shanti, salmon leads her to a very large sunflower, a sun symbol, whose meaning is contained in an earlier exploration. Shanti relates what she sees:

A very, large sunflower. In the middle center of the sunflower is water. I am in the water swimming down the stem. I am backing up (swimming backwards). The roots (of the sunflower) are real thin. There is no water(near the roots). I am swimming backwards, up the stem. I am a dewdrop. (Shanti)

Again, Shanti sees herself contained in a bubble-like structure she identifies as a dewdrop. The structure is propelled by her intention to swim downward through the element surrounding her. The water-like energy at the center of the great sun symbol is a spray of energy emitted from the center of a golden, orb-like aspect of her being. This spray of light energy nurtures and sustains all receiving it. Initially, Shanti swims downward through the ray until she views conditions that cause her to alter her course. She backs up after seeing that the roots (the rivulets through which energy flows in the energy body) of the sunflower are very thin, and no water-like energy is present in that area. She decides to reverse her course, and swim backwards, up the stem, to the source of the golden ray. What Shanti describes at center calls to mind her description noted earlier, that of being in mud up to her ankles. There appears to be a block in the root area of her energy body that prevents the complete circulation of energy through her being. This block is seen in the center of her being as well. The fact that she sees it and decides to move away from it indicates that she is not ready to look at the cause of the block and that she prefers to remain higher up and closer to the source of the sunflower energy. Salmon is not seen in this dimension.

Salmon takes Isis to Center where she sees:

A smiling Buddha. I always check in to see if smiling Buddha is still there, when my rational self starts over analyzing. 'Yea, I am here.' There is a sense of centeredness, 'Everything is fine; all is good.' Smiling Buddha just popped up. That was nice. It felt good to visit the salmon gate. And good to know I can go back, and it is a sacred place just for me. It is a good feeling, always there, centering, peace.

Isis travels to Center often in her private meditations and has developed a relationship with this manifestation of her being, identifying it with an enlightened being, the smiling Buddha. The two exchange greetings, and Isis experiences an embodied sense of centeredness, peace, and goodness. Salmon is not present; however, the gate that leads to the salmon is present. Isis trusts this experience, and identifies Center as a sacred place where she can meet with smiling Buddha and where she can experience the good feelings of peace and centeredness. For Isis, the "walk about" with salmon to Center takes her to the seat of the God-head represented as a Buddha smiling, reflecting her own God nature back at her.

Tortoise describes being at Center with salmon allows her to feel "balance." From this position she "is given knowledge of the world." Balance can signify "a state of bodily equilibrium; an influence or force tending to produce (total) equilibrium; a counterpoise" (Morris, 1981, p. 100). From this position of balanced equilibrium, Tortoise is able to receive knowledge from the surrounding soul landscape.

When Alexander reaches Center with salmon, she receives the following images:

I feel like a soap bubble or a ball shaped object. It felt like I was inside a bubble. On the outside of the ball is water. I see tunnels or tubes in the water that lead from the center back to the other gates. Inside the ball is the largest, colorless salmon I have seen. It is bigger than me. I am feeling freedom, unity, and safety. There is the sense that, 'I am the salmon that joins all things together. I am the largest of all, and contain the qualities of all the others. I protect all, I unite all, I am all.' I felt that I journeyed to another dimension of self, and knowing that allowed me to see aspects of myself and spirit that are not usually experienced. Through further exploration I will connect to and know more about my

spirituality. I actually had contact with salmon, and was guided by the essence of this great soul.

Like Shanti, Alexander travels in an orb-shaped object (the cocoon-like structure that contains our energy bodies) that feels like being inside a bubble. This structure is surrounded by water. Alexander observes that she is inside a larger structure that has tunnels, or tube-like structures, leading from the center back to the other gates (cardinal points) from which she has recently traveled. Alexander is observing the structure of an energy wheel that leads from the center of her soul landscape to the cardinal points of her being located on the horizon of her being. She travels with a huge, colorless salmon that is larger than her being. The salmon's size represents the degree of projected and reflected trust that Alexandra has in the salmon and its ability to guide her. She feels freedom, unity, and protection. The salmon reveals the significance of the Center of a "walk about" by stating the nature of his qualities and his functions in relation to the other aspects of Alexandra's soul landscape. The Center links, unites, protects, contains all the others, is the largest of all (in terms of soul dimensions), and in essence tells Alexandra, "If you know me; you know all the others."

For Shanti, the Center is a large sunflower. Through which she also swims in a bubble-like structure. I think what the two are seeing is one of the auric layers that surrounds the physical body. "It appears in egg form, extending about three and one-half feet beyond the physical self" (Dale, 2004, p. 155). Talbot mentions the same phenomenon in his exploration of Jewish, mystical philosophy whose adherents call the bubble-like structure *nefish* (1991). In this philosophy, the *nefish* is "an egg-shaped bubble of iridescence (that) surrounds every human body" (p. 165).

Isis meets a smiling Buddha reflecting her own nature at Center. Tortoise comes to balance and is given access to universal knowledge. Like Shanti, Alexandra travels in an orb-like bubble with salmon and observes that she and the salmon are inside a large, circular, energy wheel. At the Center of the “walk about” with salmon, she discovers the structure of a large, energy wheel in the soul landscape of her being. Alexandra’s journey reflects the meaning of Dooling’s creation myth of the four directions, that knowing one of the directions reveals the Other at Center.

In Chapter Four, the singers of the song-lines journey to each of the directions of the soul landscape of salmon, discovering through their visions the qualities of this being. They reveal the nature of their relationship to salmon in each direction. The experience prepares the travelers for the exploration of their own soul landscapes. In Chapter Five, the group journeys in vision to the Four Corners of their beings and to Mother Earth, and Father Sky, describing along the way what it is like to envision the nature of their soul landscapes and experience the archetypes residing in these regions.

CHAPTER FIVE: ARCHETYPES OF THE SOUL'S LANDSCAPE

Becoming Like A Sitting Bull

You may have heard of the famous *Hunkpapa* Sioux chief, Sitting Bull. The name Sitting Bull referred to a bull buffalo sitting on the crest of a hill – not because he's tired, not because he's given up, but rather, because he sits looking at where he has been and what he has meant to others...Sit down and notice the world around you...Our lives become more meaningful when we remember those who went before us...To be replenished, we need to keep emptying ourselves to receive more...In that way, we become vessels, holding up one hand to receive the blessings and then opening up the other hand so that we become channels, letting those blessings flow into the lives of others. (Bear Heart & Larkin, 1998, pp. 228-230)

In Chapter Five, the singers of the song-lines explore the landscapes of their souls by sitting down and noticing the images that present themselves as they face the cardinal points and other dimensions of the wheel of Mother Earth. They re-member those aspects going before them. Because of this re-membling, their lives become more full of meaning, and they experience being replenished, or given plenty-fullness-again. The “walk about” structure is the same as that given in Chapter Four. The women look at five major archetypes contained in their soul landscapes. These archetypes are the Warrior - Hero, the Divine Child, the Goddess, the Sage, and the Center. The women appraise each archetype's relationship to Mother Earth and Father Sky. Viewing these aspects allows the singers of the song-lines to acknowledge some images and release others no longer serving the harmony or balance of their soul landscapes. They receive blessings because they plow the ground of these sacred fields and plant new seed - thoughts of being for their future manifestation. They learn to open the flood gates of their souls to replenish this foundation – ground of their beings, so that they become channels of beauty and

goodness for themselves and others. They will dance like camels in the desert after the life giving rain.

The Warrior - Hero Archetype

The first work of the hero (or soul warrior) is to retreat from the world scene of secondary effects to those causal zones of the psyche where the difficulties really reside, and there to clarify the difficulties, eradicate them in his own case and break through to the undistorted, direct experience and assimilation of what C. G. Jung called 'the archetypal images.' (Campbell, 1973, pp. 17-18)

A Native American enters a sacred medicine circle at the point where the sun rises, finding *Wabun*, the spirit keeper of the eastern landscape. The animal associated with this direction is the golden eagle. This eagle can fly high and communicate with Creator. This direction is "the place of new beginnings, the time of new growth, freshness, newness, enthusiasm, and creativity" (Sun Bear et al., 1991, p. 1). *Wabun* brings the dawn and spring, and bestows the ability to explore Father Sky, to feel the flow of high energy, and to have the determination to see very far (Sun Bear et al., 1991). The power of this direction is its ability to give the truth, to promote openness, and to bring about illumination to the soul's landscape.

This direction reveals itself in major archetypes, their essence being captured in the myths and stories of all cultures. Pearson describes the hero archetype as manifesting its qualities in six basic forms, including the orphan, the innocent, the magician, the wanderer, the warrior, or the altruist (1998). The singers of the song-lines embark on a "walk about" with the intent to uncover the images contained in the ground of their souls where *Wabun* resides, revealing the nature of their warrior - hero archetype.

Initially, the women see images of warrior aspects that contain unique meaning for them. There is an armored Athena, holding a shield, while being accompanied by a jaguar (Alexandra); an Aztec warrior offering himself to a new dawn and being surrounded by a red sky (Tortoise); the strong legs of a warrior, wearing strapped, leather sandals that are laced up to the knees (perhaps Roman) (Shanti); and a Samurai warrior dressed in golden robes (Shanti). Often, the warrior is accompanied by an animal totem. One travels with the jaguar; and another meets a lion. These animal totems are symbols that indicate there are additional qualities the warrior can call upon when manifesting the warrior's purpose in life. The nature of these qualities is unique to the species.

The jaguar roams South America and parts of Asia. Symbolically, it carries the same meaning as the cougar, whose range is in North America. The cougar animal totem represents and teaches "speed, grace, territoriality, sensitivity, mystery, communicating without words, stalking, and initiative" (Sun Bear et al., 1991, p. 182).

The lion is found now only in parts of Africa. The lion signifies "an emblem of divine guardianship; the king of the animal family; and vigilance" (Hall, 1928/2003, p. 283). When a totem is given to a warrior, she must honor it as a gift from her guardians. This totem has special meaning for that warrior and is unique to her purpose in life. In many cultures, honoring a totem is shown by wearing the symbol and studying the animal's nature and qualities in the wild. Intensive observation brings the totem's qualities into the warrior's nature because of the understanding and knowledge gained regarding its attributes and abilities. The warrior takes on the qualities of the totem when she takes a "walk about."

The Warrior's Theme

A major theme surfaced during the traveler's exploration of the cardinal points of the warrior archetype during the "walk about." The common theme is captured in the words used to describe the images seen. The words are "the balanced plates of justice; equilibrium; hearing the word, 'Justice,' and feeling the meaning of Justice." Justice is from the "Latin *justitia*" (Morris, 1981), meaning "moral rightness; equity; honor; fairness; good reason; fair handling; due reward or treatment; and the administration and procedure of law" (p. 711). A commonly used symbol for justice is a statue of a blindfolded, female figure, carrying a scale in one hand and a sword in the other.

The origin of this symbolic figure is embedded in the ancient story surrounding the myth of Isis. Isis is a World Virgin whose nature signifies the meaning contained in "receptive Nature" (Hall, 1928/2003). "According to ancient philosophers, she (Isis) personifies Universal Nature, (and is) the mother of all productions" (p. 123). Isis is depicted as a woman seated on a throne. The back of the throne rises to form two, tall columns. Isis wears a crown and carries a sword in her right hand and a pair of scales in her left hand (Hall, 1928/2003). The meaning of the scales is a "reminder of the judgment of the soul (that occurs at death) and (a reminder) that Justice will be determined by the measure of the scales" (p. 427). The blindfold indicates that "The visible (world) shall in no way influence the decision of Justice" (p. 472). The scale teaches that balanced forces endure; the sword teaches that eternal Justice destroys what is unbalanced (Hall, 1928/2003). The scale also denotes "the exactitude of Nature in her weights and measures" (p. 130). The two columns represent "the fact that Nature attains productivity (and balance) by means of polarity," and these columns are referred to as "the pillars of

opposites” (p. 130). The fact that Isis is seated at the center, between these pillars, connotes her purpose (as Universal Nature) and the power of a centered being who knows that “Understanding is always found at the point of equilibrium (viewed as balanced scales) and that truth is often crucified between the two thieves of apparent contradiction” (meaning truth is hidden by the turmoil and strength of the opposing forces as they confront one another) (p. 130). Isis is a Warrior Queen of Mother Earth who stands for universal Justice meted out by the power and forces of Universal Nature, bringing about a balanced truth that often appears chaotic and destructive.

The singers of the song-lines are warriors who stand, like Isis, between two pillars, a position representing the yin and yang energy forces of Nature, and who own this same position when they stand in their soul landscapes. Assuming this central position, the warriors understand that their truth (their warrior’s call for Justice) is often silenced and is at the mercy of the forces of these opposing positions. An enlightened warrior meets these forces within her own soul landscape, and she assumes the central position of an Isis to find balanced justice; while a non-enlightened warrior acts out her essence and need for Justice with others and within the culture in which she lives. Acting out requires the non-enlightened warrior to take a polar position and engage in conflict with the opposing force. The result is some form of discord, or war, between the two that often results in one overpowering the other. Truth remains hidden and justice must shift again to bring about an eventual swing in the opposite direction.

The singers of the song-lines understand the basis of their truth intuitively, and their lives are aligned with Mother Nature and her cycles. Soul warriors are in harmony with Mother Nature; their understanding of truth is located at the center of their warrior’s

soul landscape. They find Justice by being in accord with these cycles and expressions of Nature. When seated at Center, a soul warrior discovers Justice and truth revealed as she relates to her soul's purpose in life.

What does it mean “to sit between” and “be at the mercy” of the forces of opposites? How does one find truth and justice for oneself while being challenged by opposing directions? In what way does truth become a pathway to justice? When the meaning of truth is explored, how does it reveal the nature of Isis at center?

Truth (uncoveredness) is something that must always first be wrested from entities. Entities get snatched out of their hiddenness. The factual uncoveredness of anything is always, as it were, a kind of robbery...The goddess of Truth who guides Parmendes, puts two pathways before him, one of uncovering, one of hiding; but this signifies nothing else than that Dasein is already both in the truth and in untruth. The way of uncovering is achieved only in distinguishing between these understandings, and making one's decision for the one rather than the other. (Heidegger, 1926/1962, p. 265)

When I use this meaning of truth to explore the myth of Isis and its relation to justice, I understand truth signifies that my existence is both hidden and revealed by the two opposing pathways. To find the truth requires that my soul warrior remove the covered-ness from both positions and weigh my decision on which direction to take. The goddess of Truth provides the two opposing paths; a higher goddess, Isis, provides the course of action for the soul warrior. She reveals that path by sitting between the two paths at Center. The soul warrior makes a decision based on the need to balance the forces in opposition that creates conflict in her soul landscape. Like the warriors on this “walk about,” Isis uncovers the meaning of each of the pathways, as they relate to Mother Earth's soul landscape, and she imposes a balanced position on the outcome that brings about justice and balance to the forces contained in the archetypal circle. It is a decision

based not on what is seen, but on what is hidden from view, the sensed, felt, intuited knowing that results in harmony and peace to the landscape.

The images revealed in the warrior landscape tell the soul warrior that she is a “protector of children, and that she has the ability to breathe life into those of her community” (Alexandra). The scenes show the warriors that they perform these protective and life giving acts by being present for others, and by living and residing in a certain place. It is as though the warriors have territorial responsibility, as representatives of Isis, to protect areas of Mother Earth’s landscape.

The Warrior’s Relationship to Mother Earth

The images that capture the relationship of a soul warrior to Mother Earth for Tortoise are “scenes of a person reclining on the ground in a spread eagle position, and scenes of a person lying on the ground in the rain.” To recline on the flesh of Mother Earth is to be completely trusting and open to the support and caring of that place. To remain there, in the rain, is to receive cleaning and life giving nurturance.

Another vision of this relationship that Shanti sees is of a “person lying face down on the ground, crying into the dirt, forming rivulets made of tears.” Shanti’s soul warrior’s relationship to Mother Earth is one of submission, gratitude, and remorse for not realizing the significance and meaning of that relationship until now. She gives back to Mother Earth her own waters, signifying the depth of her caring.

The travelers know on this level of their beings that they are protectors of Mother Earth, and that they are daughters of her ground of being. These warriors relate an awareness that they intuitively engage in her cycles, without fully knowing it, “Like a fish trying to find the meaning of what it is like to swim in water” (Shanti). Stated

another way, “I am a soul warrior whose origin and ground of being are so identified with the flesh and blood of Mother Earth that I forget the connection exists.” The connection is hidden, taken for granted, and lived unconsciously without reflection. The travelers acknowledge the importance of their connection to Mother Earth and prepare for the exploration of the polar opposite, the experience of a warrior’s relationship to Father Sky. Where as the archetype of Mother Earth reveals a landscape that is supportive and nurturing; the polar opposite describes the experience of a warrior in the masculine archetype’s soul landscape.

The Warrior’s Relationship to Father Sky

The soul warriors relate their relationship with Father Sky as one of being ungrounded. The images given are “seeing themselves with wings, flying among the stars, and being limited only by a huge, black bowl” (that covers the top of the sky) (Shanti). One warrior views herself as “an eagle that flies over the earth, protecting and shielding it” (Alexandra). She notes “there are no breaks in the shield that surrounds the earth.” One warrior carries weapons in the form of a bow and arrows made of marble. The weapons can change form to that of a harp-like, musical instrument, emitting a song that is very soothing (Shanti). In Father Sky, a soul warrior is an eagle who flies in the heavens, views the limits of the universe, and has the capacity to appraise the condition of Mother Earth from great heights. A warrior is a courageous eagle that can fly high, is armed with weapons, has exceptional vision, and can see the condition of Mother Earth. A warrior’s weapons can be used for war or peace depending on the environment faced.

The Warrior at Center

When the soul warriors move to the Center of their soul's landscapes, Tortoise views an "Inca warrior standing on top of a hill looking down in each of the directions." "The Inca warrior is proud and regal (in bearing)" (Tortoise). Alexandra views "a warrior female standing on the earth, flanked by several animals, a bear, an eagle, a lioness, and a jaguar." The warrior female represents "wisdom and protection," and the jaguar "is a companion of a shaman," relates Alexandra. These animals are strong and royal in bearing. Shanti sees "a still pond with a perfectly formed, pink lotus in the middle." Again, the lioness and cubs are present in the scene with her. These soul warriors know they are able to reach the summit of their souls. They understand they have totem animals that travel with them for added protection and skill. The soul warriors find the point of their beings where calmness, balance, and peace provide the environment for the flower of love and affection to blossom in the heart of a mighty warrior.

When the warriors describe what this "walk about" of the soul warrior's landscape means, one statement captures their collective meaning: "We can actually find justice in different ways, mostly as protectors, and this protection can take many forms" (of expression in life) (Shanti). The life expression of the soul warrior can mean that the "Confident presence of a knowing self is enough to make change" (Shanti) and that presence brings about justice.

Like Sitting Bull, these soul warriors learn the value of what it means to sit down and view who they are, where they have been, and what they mean to others (especially to Mother Earth). They are warriors whose very existence creates Justice. They now understand the truth of what it means to be aligned with the nature of Mother Earth. They

notice the world around them from a higher perspective. They realize their purpose is to be protectors of all the children and Mother Earth. They demonstrate this protection by their presence and existence. These soul warriors have become open vessels who can empty themselves, while holding up one hand to receive further blessings and opening the other hand to release these blessings to others. They learn on this “walk about” that they have totem animals traveling with them that assist in their journey through life. Like Sitting Bull, the soul warriors find *Wabun*, manifesting as an eagle aspect, flying high into the heavens, seeing very far, and talking directly to Creator about truth and Justice. These warriors learn what it means to be an Isis and to sit between the pillars of the opposites, making decisions for her community. The exploration of the soul landscape of their warrior aspects is completed and the travelers prepare to resume their “walk about” in a different region.

Divine Child Archetypal Circle

The singers of the song-lines begin their “walk about” of the soul landscape where the Divine Child archetype resides. The travelers describe their initial perspective as one of “being close to the ground (like seeing life from an infant’s perspective) and viewing flowers that are very short and often overlooked” (Shanti). Isis relates, “It is dawn and very still. There are kittens and lion cubs playing in the grass. Beautiful, white lilies grow, evoking the sense of purity, crispness, and bring back memories of playing outside in the summertime.” The emotions felt by Isis, while viewing these scenes, are those of contentment and enjoyment.

Divine Child in the East

In the easterly portion of the Divine Child's soul landscape, the travelers are given a visual perspective of the landscape that is grounded. They see images manifesting as symbols that represent very young, feminine and masculine energy forms at play in the grass and among the flowers. In the easterly portion of their Divine Child's soul landscape, the singers of the song-lines are content and enjoying life. The experience is one of being close to the flesh of Mother Earth where the young play and see life forms that are often overlooked and hidden from view. The perspective of the Divine Child is pure, and the objects seen are crisp and clear to view.

Divine Child in the South

Turning to the southerly region in this soul landscape of the Divine Child, the singers of the song-lines describe a change in their experience. In this area, Tortoise views "a tiger, pacing endlessly, on a path worn firm in the ground from repeated use." The tiger is filled with pent up energy described as "an unbelievable amount of physical tension ready to explode" (Tortoise). Shanti describes "being inside a cold, damp, sewer pipe and feeling afraid of danger from floods and rats." "I've been there before as a child." "I run toward the end of the pipe where the sun shines and there find safety." Isis is given the image of "a child's boat floating on the still surface of a lake and (the image of) four, really smooth, river rocks." Alexandra captures symbols of "hundreds of multicolored, dolphins swimming in an arctic environment," asking the traveler "to trust them, and come and play with them." "I am afraid, anxious, and disappointed in myself because of my lack of trust, and I do not join them." "There is a feeling of sadness and confusion because of a lack of understanding (as to) why I am this way."

The traveler's descriptions of their Divine Child in the southerly region of the soul landscape contain very dis-similar symbols. The adult tiger is tense and ready to explode from the frustration, confinement, and the limitations imposed on it by its surroundings. The tiger's nature contains the same meaning and qualities as that of the leopard and cougar given in an earlier part of this Chapter. The behavior of the animal demonstrates the context and feeling of what it is like to live in this part of the Divine Child's soul landscape. This landscape contains the notions of openness, the experience of nature from a very near and close to the ground perspective, and it contains the free flow of feelings and emotions. The symbols disclosed and their behavior relate that the theme of the tiger's existence is one of being frustrated, confined, and limited, all notions that are in opposition to the Divine Child's true nature of joy, openness, and being un-limited. Levin addresses the significance of comportment, defined as the way a being presents itself to others and the environment.

Judging by our everyday comportment, it would seem that we are fragmented souls, inevitably torn between *holistic experiencing*, without any figure-ground differentiation, and *entitative experiencing*, with a total suppression of background awareness... There is another possibility, which we can work to develop, namely an awareness of the ground that lets it be ground... 'primary process symbols' can make an important contribution guiding us by their hermeneutical wisdom. Of particular value, here, are the metaphors, symbols, and myths that belong to the realm of plants, the spacious sanctuary of the Great Mother Earth... Within this realm, we find powerfully transformative metaphors. (Levin, 1989, p. 68-69)

To understand the experience of Tortoise's Divine Child, the primary process symbol given is the comportment and description of the tiger's behavior. The tiger's comportment opens up the notion of *entitative experiencing*, where the symbols of a child, its playfulness, its closeness to the ground, and its ability to view the environment from a clear, crisp perspective are absent. The frustrated, tense, confined, and limited nature of the tiger manifests a state of being encircling one ready to explore. In this region of the Divine

Child's soul landscape, Tortoise is viewing an aspect of her being that is fragmented, and one that experiences a total suppression of the background awareness. The emotional state of the tiger reflects its mood, moodedness, or state of mind. Heidegger offers this view of moodedness: that it "makes manifest 'how one is,' having a mood brings Being to its 'there'" (1926/1962, p. 173). When Tortoise views the Divine Child as a pent-up tiger ready to explore, on the primordial level of her being, this is what she is. The mood of the tiger discloses that her Divine Child, in the southerly region, is ready to explore from frustration and tension. The mood is essential to dis-closing the meaning of the tiger as a symbolic representation of the state of being of the Divine Child.

In having a mood, Dasein is always disclosed moodwise as that entity to which it has been delivered over to the Being; and in this way it has been delivered over to the Being which, in existing, it has to be. 'To be disclosed' does not mean 'to be known as this sort of thing.' And even in the most indifferent and inoffensive everydayness the Being of Dasein can burst forth as a naked 'that it is and has to be.' The pure 'that it is' shows itself, but the 'whence' and the 'whither' remain in darkness...Dasein for the most part evades the Being which is disclosed in the mood...this means that even in that to which such a mood pays no attention, Dasein is unveiled in its Being-delivered-over to the 'there.' In the evasion itself the 'there' is something disclosed. (Heidegger, 1926/1962, pp. 173-174)

The comportment of the tiger discloses that Tortoise's existence in this region has been given over to the Being it has to be. Tortoise's Divine Child's existence in this region is that of a pent up tiger ready to explode because of the confinement, limitations, frustration, physical pacing, and non-releasing of its energy form. Where this mood comes from and where it will go remain hidden. Tortoise's existence evades the expression of the tiger's mood by its being confined and un-acknowledged. Tortoise's Divine Child is not able to express its feelings, and the confinement is creating a fearsome presence to behold.

In this region, Shanti's Divine Child shares in the experience of being contained. "I am confined in a cold, sewer pipe," and "I feel fearful of being overwhelmed by a flood of

emotions, or of being bitten by a ferocious, hungry, sewer rat.” These images evoke real memories of past events for Shanti. Again, the symbols are taken to be primary process symbols. They act as metaphors and build a context for uncovering the meaning of a form of confinement that is inscribed on the soul landscape of Shanti’s body. In this instance, the confinement is in the nature of being encased by a cold, sewer pipe. To be surrounded by a cold, metal pipe normally used for the transport of waste matter is a symbolic expression of the mood of this child’s existence. The environment is steely, cold, and confiningly oppressive. The state of being is one of knowing that the waste matter of others is flowing through her soul landscape. Shanti’s Divine Child is in openness to her surroundings in the way a normal child perceives the world and learns. The Divine Child is emotionally unshielded to the negation of others and is without an array of coping mechanisms to prevent the emotional waste of others from flowing through her soul landscape. The surroundings are filthy and described as overwhelming in their emotional intensity and immense volume. The emotional on-slots are more than likely unpredictable in nature.

In this region of the Divine Child’s soul landscape, Shanti fears being bitten by large, sewer rats. Again, a mood is brought forth, this time one of fear of an entity known to comfortably inhabit cold, steely pipes, and one that feeds on anything found in its habitat. A rat is a being that can survive surrounded by filth and chaos, and that can feed on waste matter and toxic matter that other living entities can not digest. They possess powerful endurance and resilience. In its extreme, negative manifestation, the rat can be a predator to its own young when its nature is starving, or warped, by evil intent. When looked at as a metaphor of being, a rat, feeding on a Divine Child, discloses a circumstance of existence that exposes the nature of the people surrounding the Divine Child. These rats are predators

feeding on the child and using her as a dump site for their filth. Predators of this type steal the innocence and trust of a Divine Child. To be a Divine Child (one who is pure, open, loving, clean, close to Mother Earth, playful, and one with crisp, clear vision), existing in an environment containing all that negates humankind, bears witness to the damaging, damning effects of an environment that wounds a person emotionally to her core. How a Divine Child and its soul landscape survive, and endure, such an assault is hard to imagine. Even harder to understand is how humankind can treat its young in such a manner.

When Alexandra travels to the southerly region of the Divine Child's landscape she sees many "dolphins surrounded by an arctic environment, inviting her to join them to play." She speaks of her distrust of this invitation, resulting in her inability to join them. She says, "I am afraid." The mood she describes also contains distrust, confusion, sadness, and she expresses a lack of self understanding. The dolphin is a Native American symbol of a quality of being in a place that is usually located in the northerly region of the soul landscape. This region is the place where the wisdom of the symbol in question is located. For some reason, Alexandra is viewing symbols normally contained in the northerly region of the soul landscape in the southerly region of her Divine Child's soul landscape. Alexandra does not have the experience, or knowledge, of the archetypal circle or their symbols to explain her state of mind. Her response is primordial and pre-linguistic. She speaks the truth encoded on her body, reflecting where her being is now and how the existence of the Divine Child is experienced. The dolphin image is a symbol of

the purity of a child and intelligence beyond our comprehension...always playful... found in all warm and mild waters...they are gregarious and social beings...they communicate psychically (using echolocation similar to bats)...they teach you how to live a path of purity even in the midst of persecution by ignorant forces. Dolphin also teaches about goodness, spiritual attunement and love. (Sun Bear et al., 1991, pp. 187-188)

Alexandra's Divine Child in the southerly region does not trust the dolphins, perhaps because they are surrounded by a cold, arctic environment, since dolphins normally frequent warm, mild waters. Her Divine Child is emotionally afraid and unable to trust that joining the dolphins is the correct decision to make. She is confused and saddened when viewing her unwillingness and fear. Perhaps she knows how difficult it is to live a path of purity in the midst of persecution from ignorance. Her Divine Child is captured by fear. Shanti speaks of her fear of being overwhelmed by emotions and her fear of being bitten by rats.

Alexandra *is* fear. How does this experience of fear differ from that described by Shanti?

In *fearing as such*, what we have thus characterized as threatening is freed and allowed to matter to us. We do not first ascertain a future evil and then fear it. But neither does fearing first take note of what is drawing close; it discovers it beforehand in its fearsomeness. And in fearing, fear can then look at the fearsome explicitly, and 'make it clear' to itself. Circumspection sees the fearsome because it has fear as its state-of-mind. Fearing...has already disclosed the world, in that out of it something like the fearsome may come close. The potentiality for coming close is itself freed by the essential existential spatiality of Being-in-the-world. *That which* fear fears *about* is that very entity which is afraid – Dasein. Only an entity for which in its Being this very Being is an issue, can be afraid. Fearing discloses this entity as endangered and abandoned to itself. Fear always reveals Dasein in the Being of its 'there,' even if it does so in varying degrees of explicitness. (Heidegger, 1926/1962, p. 180)

Alexandra's Divine Child's mood is fear, and *in fearing as such*, she is identifying as threatening *purity* itself. The fear of purity matters to her. She discovers the fearfulness of purity before it draws near. When purity draws near, Alexandra can see the fearsomeness of purity and evaluate it herself. She experiences fear of purity because it is surrounded by coldness and exists in an arctic environment. Alexandra's Divine Child's southerly, soul landscape experiences fear as a state of being, even in the presence of purity, because it is emotionally cold and deadening. *That which* Alexandra fears, *purity surrounded by*

coldness, is her *Dasein*, her existence. The cold purity of her Divine Child's existence in the southerly region is terrifying to Alexandra.

As Isis travels to the southerly region, the images her Divine Child offer are “a child's boat” described as “precariously floating,” and “four, flat rocks” that she associates mean solid and grounding. Isis' Divine Child is traveling in a small boat that is having difficulty floating on the surface of the water in the emotional region of its soul landscape. The boat allows the child to travel on the surface of waters (skimming the top of the emotions) while acknowledging it is a precarious situation. Isis looks around the boat and sees four, flat rocks and logically associates this to mean that they are solid and grounded. What if we dwell on the symbols for a moment and allow the context in which they are found to influence the interpretation of their meaning? The Divine Child is able to travel on the surface of the water in a boat. Near the child are four other beings who travel in the same water with her, but who can not stay afloat. They are overcome by the nature and quality of the water that surrounds them. Their boats change form to increase their defense against the elements that surround them, and they become solid, rocklike shields of protection. The heaviness of the resulting form causes them to sink to the bottom of the river where they appear solid, grounded, and unfeeling, but safe emotionally in the soul landscape.

What the exploration of the southerly region of the Divine Child's landscape has disclosed is that all the travelers have encoded on their bodies some degree of emotional damage, ranging from slight to severe. Tortoise's child is frustrated and angry. Shanti's child is afraid of the emotional filth that surrounds her. Alexandra's child fears the experience of cold purity. Isis' child senses the vulnerability present in emotional situations. Her child has some skill to navigate the waters in this region, while others who travel with her lack that

skill. This exploration uncovers and makes apparent the storage of symbolic images that point to a lifetime of various degrees of emotional damage to the wellbeing of a Divine Child's life expression. What is lost to the Divine Child in the process is the ability to play, to experience the joy and sweetness of life, and to have the capacity to trust in the flow of the emotional tides of a child-like being.

Divine Child in the West

Moving on, the singers of the song-lines continue their "walk about" of the soul landscape of the Diving Child by traveling to the westerly portion of this archetypal circle. The images given include "a child giggling, laughing, and having fun, and then seeing a green frog hopping" (Isis). Isis is hearing her Divine Child's utterances because she is listening to the sounds contained in this region of her landscape, or the sonorous field that surrounds her. She listens in a special way.

Gelassenheit, 'just listening', is often a *playful* listening, a listening which enjoys itself, a listening whose ultimate purpose is to be *without* purpose...a listening that delights in *releasing* soundful beings from the representations...which have effectively isolated them from the soundfulness of the sonorous field and denied them the resonance (Anklang) of their deeper nature...When soundful beings are greeted by a joyful listening, a listening *opened* by joy, a listening playing freely within the openness we have given them...The playfulness of just listening radically alters our experience of the relationship between sonorous beings and their field...*Gelassenheit*...our listening plays, obedient as a lute that waits upon the touches of the wind. (Levin, 1989, pp. 233-235)

Isis is a soundful being who listens to her deeper nature and finds in her exploration of the Divine Child's westerly region the place where the playful joy of her Divine Child resides. In this place she is opened to the nature, the sound, and the experience of joy. Being open to joy by "just listening" allows joy to play with and share in the Divine Child's existence like a lute being touched by the wind that passes through it. The symbol offers a meaning much like Shanti's experience of the salmon blowing a wind through her mind in Chapter Four.

The figure-ground nature of everyday listening disappears because Isis has cultivated the art of silence. “Silence is our listening openness” (Levin, 1989, p. 232). Isis surrounds herself in a silence of profound openness. Because of this silent listening she becomes “rooted again in the originary openness of the sonorous field” (p. 232). Isis’ Divine Child is the experience of joyful listening intoned within the sonorous field of Being: “two dimensions of difference...sound(ing) as one” (p. 235). Isis and the Divine Child are one with the sonorous field and the soul landscape that surround them.

Shanti views scenes that include “being close to the ground, being within the ground, and then tunneling through the maze of an ant farm.” She continues saying that “the scene changes to digging in a prairie-dog hole and, then, to experiencing playing an amusement game with kids who hit me on the head with a cushioned hammer.” Shanti continues “to dig and eventually comes out on a grassy plain, still crawling close to the ground.”

Shanti’s Divine Child moves easily through the *ground*, bringing close to view the nature of a comfortable relationship with the flesh of Mother Earth. While traveling within this flesh, she visits the homes of the ant and the prairie-dog. The ant symbolically connotes strength and cooperation for Native Americans (Sun Bear et al., 1991). Shanti’s Divine Child has this same strength, and she has the quality of cooperation in her nature. The power of single-minded, strong, cooperation contained in an ant colony is unmatched by other species, even humans. Shanti’s Divine Child has these qualities in her nature, making her a leader and organizer of people and projects that serve the whole.

The prairie-dog inhabits the open-plains region of North America, living in closely knit colonies, and making their homes in the flesh of Mother Earth. The prairie-dog tends to the sweet grass of the land (the hair of Mother Earth), keeping it clean and healthy. The

colony is nourished by the nutrients they receive when eating and tending the grasses.

Shanti's Divine Child has a similar relationship with the sweet grasses of Mother Earth. She can tend it, keeping it healthy, and use it in a sacred manner during prayer as burning incense.

Shanti's Divine Child plays with other children in this region, but she eventually tires of the game because she is the target of an un-amusing prank involving the children hitting her on the head with a cushioned hammer. Shanti's Divine Child's soul landscape carries the encoded memories on its flesh of being the butt of sadistic behavior by her own kind. The meaning held by this encoded memory, "being hit on the head with cushioned blows," speaks of the projection of thought forms of energy by a group of children who strike the crown center of her Divine Child, resulting in the feeling of being "put down," or negated, by these children. Shanti's Divine Child is aware of the effects of the "put downs" and stops playing with children. She moves on in the flesh of Mother Earth, surfacing on the prairie, still *grounded* and close to the flesh of Mother Earth. To be *grounded*, to be in the body of the land, to dig in the "flesh of being" are all metaphors for the Principle of the Ground that always endures. Abram (1996) reasons that being *grounded* is opened up by Merleau-Ponty.

Merleau-Ponty's work suggests that there remains the actual ground that we stand on, the earthly ground of rock and soil that we share with the other animals and the plants. This dark source, to which we can readily point even in the silence, will outlast all our purely human philosophers as it outlasts all artificial structures we erect upon it...The density beneath our feet is a depth we cannot fathom, and it spreads out on all sides into the horizon and beyond. Unlike all the human-made foundations we construct upon its surface, the silent and stony ground itself can never be grasped in a purely human act of comprehension. For it has, from the start, been constituted (or constructed) by many organic entities besides ourselves. (Abram, 1996, p. 281)

Shanti's Divine Child reveals the nature of its relationship to *ground*; it is the dark source of the soul that outlasts all that is made by humankind. This Divine Child is the silent, stony foundation of her soul that can never be completely grasped. Levin (1985) echoes this quality of *ground*:

The earth, the immeasurably deep and dark, can be our measure of life and death, and that we can receive it through the very steps of our feet...simply walking...we are claimed by the earth, and therefore we move most appropriately when our motility serves to *commemorate* the ancient endurance of the earth – our Mother Earth, which is Being, Being itself, manifesting as the ground we mortals *need* in order to stand being ourselves; our Mother Earth, into which, as into an abyss, we individually perish when it is our apportioned time to die...As we move, the *earth* sounds. (p. 268)

Levin is telling the reader that how one walks on the earth encodes on her body the nature of the person's relationship to the Mother Earth. Mother Earth responds to the nature of the footsteps. Our footsteps evoke resonating sounds from the earth like a mallet hitting the face of a drum. The measure or strength of the strike on the face of the earth reveals a silent dialogue between the earth and stepping being. As we move, the earth re-sounds the nature of our footsteps within her. This re-sounding is a reflection the nature of the discourse that occurs between the two. *Dasein's* relation to Mother Earth is revealed in the manner in which one re-sounds in discourse with Mother Earth. Each step is a discourse *grounded* or *un-grounded* in her nature of being. What does the resounding discourse reveal of *Dasein's* relation to its ground of being?

Heidegger's (1926/1962) exploration of *discourse*, as *Dasein's* essential state of being, and *idle talk*, as a perversion of that state of being, can be used as metaphors for the exploration of the meaning of *Dasein's* being *grounded* or *un-grounded* (p. 213). Heidegger uses the notion, discourse, to uncover the meaning of groundedness. When *discourse* is defined as an openness to experience life and *idle talk* is the walling off, the meaning of

these notions can be used to open up the meaning of being *grounded* in the flesh of Being or *un-grounded* from the flesh of being. Heidegger relates:

Discourse, which belongs to the essential state of Dasein's disclosedness, has the possibility of becoming idle talk. And when it does so, it serves not so much to keep Being-in-the-world open for us in an articulated understanding, as rather to close it off, and cover up the entities within-the-world...Idle talk does not have the kind of Being which belongs to *consciously passing off* something as something else. The fact that something is said groundlessly, and then gets passed along in further retelling, amounts to perverting the act of disclosing...Idle talk, which closes things off in the way we have designated, is the kind of Being which belongs to Dasein's understanding when that understanding has been uprooted. (1926/1962, pp. 213-214)

Heidegger uses conversation that is meaningless in its content as an example of an existence that reveals itself as being ungrounded in nature. When Heidegger deepens his discussion of conversation to its ontological meaning he says:

Ontologically this means that when Dasein maintains itself in idle talk, it is – as Being-in-the-world – cut off from its primary and primordially genuine relationships-of-Being towards the world, towards Dasein-with, and towards its very Being-in. Such a Dasein keeps floating unattached yet in so doing, it is always alongside the world, with Others, and towards itself. To be uprooted in this manner is a possibility-of-Being only for an entity whose disclosedness is constituted by discourse as characterized by understanding and states-of-mind – that is to say, for an entity whose disclosedness, is such an ontologically constitutive state, is its 'there' its 'in-the-world.' Far from amounting to a 'not-Being' of Dasein, this uprooting is rather Dasein's most everyday and most stubborn 'Reality.' (1926/1962, pp. 213-214)

Shanti's Divine Child is *grounded* in the flesh of being as its essential way of Being-in-the-world. If this Divine Child were to become *un-grounded*, it would become closed off and disconnected from the entities within-the-world, such that the direct experiencing of the earth, the ant, and the prairie-dog would be impossible. Being *un-grounded* would be an un-authentic experience of life. Shanti's Divine Child would be uprooted and cut off from its primary and primordially genuine relationships-of-Being toward the world. She would not experience life as strong, as a community, and as safe. She would experience life, floating

along side Others, and she would feel disconnected from her authentic self. Shanti's Divine Child exists in the experience of a *grounded Dasein* rooted in the "here" in an authentic Reality of the flesh of all Being. Through this *groundedness* Shanti's Divine Child participates in a discourse with Mother Earth as its essential state of disclosedness. Each step Shanti takes on the face of Mother Earth resounds the loving relationship she has with the earth.

Tortoise describes seeing "an overgrown jungle where she has come to the end of a path." She feels "disappointed, defeated, and without options other than returning along the path the way she came." The soul landscape of Tortoise's Divine Child in the westerly region is closed off, and she experiences feelings of disappointment, defeat, and being without other choices. Tortoise is describing what it feels like to be walled in, and she relates the accompanying mood this produces. This experience is such that her state-of-mind is assaulted by a bad mood. Heidegger (1926/1962) offers the following advice on the meaning and experience of such moods:

Dasein can, should, and must, through knowledge and will, become the master of its moods; in certain possible ways of existing, this may signify a priority of volition and cognition. Only we must not be misled by this into denying that ontologically mood is a primordial kind of Being for Dasein, in which Dasein is disclosed to itself *prior to* all cognition and volition, and *beyond* their range of disclosure. And furthermore, when we master a mood, we do so by way of a counter-mood; we are never free of moods. Ontologically, we thus obtain as the *first* essential characteristic of states-of-mind that *they disclose Dasein in its thrownness, and – proximally and for the most part – in the manner of an evasive turning-away...* The 'bare mood' discloses the 'there' more primordially, but correspondingly it *closes* it *off* more stubbornly than any *not-perceiving*. (p. 175)

Heidegger is saying that Tortoise's Divine Child is disclosing its primordial state of being by its mood. The Divine Child is defeated, disappointed, and without options that appeal to it. Heidegger is suggesting that the Divine Child must master this mood through will and

understanding of its cause. The way to master this mood is to assume a mood that is the opposite of the one felt in the now. The experience of defeat, disappointment, and being without choices results from the Divine Child's "thrownness," having registered on its soul landscape a multitude of life altering events that present (or reveal themselves) as images unacknowledged by Tortoise's *Dasein*. The bare mood of Tortoise's Divine Child exposes the "there primordially," revealing the nature of the soul landscape in the region for viewing. The qualities of the disclosed mood close off the Divine Child and make its state of being harder to tolerate and change. The mood and *Dasein*'s state of being are blocked and not perceived.

Alexandra's scene is of "a dark sky, and an older woman crying over a black hole in the ground." "The old woman is accompanied by an older lioness that also weeps as it looks into the same black hole." "The land and grass surrounding the black hole is scorched and dying." The mood of Alexandra's Divine Child and accompanying circumstances are those of a black hole and a dark sky. The dark sky and the black hole are symbolic images of impending or prior experience. "'In the region of' means not only 'in the direction of' but also within the range of something that lies in that direction" (Heidegger, 1926/1962, p. 136). The words used by Alexandra call me to focus on the groundedness, context, and mood of this Divine Child in the regions of earth and sky.

When looking at the soul landscape of Alexandra's Divine Child, the first region of interest is the earth. Its nature is black, scorched, and dying. Another region pointed out by her images is the sky. It is dark, without the sun, moon, or stars to guide the Divine Child's journey around its soul landscape. The Divine Child is disclosing a bare mood that speaks of its death in this region of being. The Divine Child has witnesses to the event and they weep

over its circumstances. What does it mean when a region of one's soul landscape is dying or dead? Connection to, and groundedness in, Mother Earth does not exist. What remains is a hole, described as black, scorched, and with dying earth surrounding it. It has the look of a *Dasein's* death and draws the viewer into a participation mode of being to discover the source of the destruction. When a Divine Child lives the experience of death, what is its relationship to its *Dasein* now? What does the death of a *Dasein* mean to the soul's landscape?

When *Dasein* reaches its wholeness in death, it simultaneously loses the Being of its 'there.' By its transition to no-longer-*Dasein*, it gets lifted right out of the possibility of experiencing this transition and of understanding it as something experienced. Surely this sort of thing is denied to any particular *Dasein* in relation to itself. But this makes the death of Others more impressive. *Dasein* can thus gain an experience of death, all the more so because *Dasein* is essentially Being with Others...In the dying of the Other we can experience that remarkable phenomenon of Being which may be defined as the change-over of an entity from *Dasein's* kind of Being to no-longer-*Dasein*. (Heidegger, 1926/1962, p. 281)

Heidegger is saying that ontologically we become whole when we die. The 'here' and the 'there' are no longer in existence as possible states of being. There is only wholeness and the experience of 'now.' Death in its wholeness separates the Other from experiencing its existence and separates *Dasein* from the sensation of moving into that state of being. Death is a state of being that can not reflect upon itself because *Dasein's*-being-is no-longer-in-the-world; Alexandra's Divine Child in the west has experienced death. Because *Dasein's* absence in the world can not be a state of personal being, the death of Others attracts our focus and is vicariously touched, and felt, by 'being-with,' or alongside, the dying. The Other's death is viewed objectively, and their *Dasein* is completed before our eyes. The Other remains a Being in the sense of a change-over entity, a no-longer-*Dasein* who now becomes present-at-hand.

Alexandra's Divine Child in this region of her being is experiencing death. The 'now' and mood state are ones of grief and sadness. She has witnesses who weep with her, the Other who died has become the change-over entity, a no-longer-*Dasein*. The nature of the relationship between Alexandra and the Divine Child is one of being present-at-hand to a cross over entity who was deeply loved.

The westerly region of the Divine Child's soul landscape takes the travelers to a place where memories of the Divine Child's experiences are encoded in the flesh of their beings. Isis' Divine Child is happy and having fun. Isis has found the region where her joy is stored. Shanti's images reveal she is grounded in the flesh of Mother Earth. The ant and its home represent "strength." Even when Shanti reaches the earth's surface, the Divine Child continues to remain in a state of groundedness; the place is Mother Earth, her support and protection. The significance of digging in the earth means this Divine Child looks deeply, and continuously, at the primal field on which she stands, tilling the soil to find the hidden gems stored there that enrich the experience of her soul landscape.

Tortoise describes the Divine Child's journey in the region as an overgrown jungle, without clear paths, and her mood is a sense of feeling defeated and disappointed. These images portray a Divine Child living in a wild, untamed, overgrown environment. The Divine Child's mood is one of defeat and disappointment at finding these circumstances exist. The mood is one that must be mastered in order for the Divine Child to experience change in its soul landscape.

Alexandra sees the image of a black hole. The mind of this Divine Child is severely wounded and its groundedness is burned and dying. There is present in the scene an old woman and lioness, weeping over the hole. The old woman is a wisdom aspect who lends

herself to this region to promote healing. The lioness brings the quality of divine guardianship. Both symbols promote healing and bring hope to the landscape because of their tears. Alexandra can promote this healing as well by being prayerfully present as a witness to the events that brought about the damage to the Divine Child.

With the exception of Isis, the soul landscapes of these Divine Children are damaged to some degree. From their descriptions, two of the Divine Children retain their a capacity to perceive and think clearly with the mind of a child. Another's image paints the picture of a child's existence that is closed off and limited. Another is severely damaged by life events and unable to perceive clearly, or receive the loving thoughts of Others. The travelers complete this leg of the journey and prepare to resume their "walk about" in another region of the archetypal circle.

Divine Child in the North

The singers of the song-lines move on in their "walk about" of the Divine Child's soul landscape by traveling to the northerly region of this archetypal circle. In this region, the wisdom aspect of the Divine Child makes its home. Isis sees the image of "a tall, intimidating, scary, white crystal made of ice and the image of a golden, Celtic cross."

Shanti relates viewing "white snow and having a shinny, silver saucer on which she is sliding down hills, feeling exhilarated, and being happy." "There is the realization I am alone in the stillness and the snow, and there is a golden light shinning from my belly."

Tortoise describes being "a polar bear in the snow." "All is white and desolate, but the polar bear is warm and perfectly at ease sleeping" (Tortoise).

Alexandra is “a small, four year old girl, who stands on a hill, wearing an all white communion outfit.” Alexandra’s view of the surrounding landscape is “blocked by the obstruction of a dark figure, or cloud.” Where Alexandra can see, “All is pure and perfect.”

In the northerly region, the singers of the song-lines reveal a common theme, the experience of the color white, or the white ray. For one traveler, it is a white crystal, for the next two, it is the experience of white snow, and for the fourth traveler, she wears a white, communion dress. The first traveler feels intimidated and frightened by the tall, icy crystal. Another plays in the ray, while the third traveler sleeps surrounded by it. The fourth traveler wears it. All are surrounded in some manner by the white ray and respond to its presence differently. To be surrounded by the white ray of snow has many interpretations.

Sun Bear et al., (1991) relate that “the white of winter snow, the white of the stars in the night sky, the white of the hair that tops the heads of the most respected elders” is “associated with the Spirit Keeper of the North, *Waboose*,” and its totem animal, the White Buffalo (p. 201). “Having white around you encourages feelings of purity, tranquility, peace, balance, serenity, compassion, protection, and altruism” (p. 202).

One of the travelers wears the color white for protection. Another sleeps in its quiet and peace. The third plays in its purity and balance. The fourth traveler views the color in its most distilled manifestation, a perfectly formed, white crystal. For her, the image evokes the feelings of intimidation and fear. A crystal is the distillation of a sacred ray manifesting in the physical.

Crystals have a special place in the belief system and worship of the Cherokee. The clear, six sided crystal is used by these Native Americans to amplify and transform prayer and their soul landscapes to a higher level. “The crystal brings the gift of vision...the

relationship with the crystal is one of friendship” (Ywahoo, 1987, p. 247). When the crystal is incorporated as a part of a person’s worship and prayer, it helps in the transformation of consciousness. “Thoughts and their overtones become more clear...(by contemplating the meaning of) the six sides, (that are) the mirrors of ourselves...fullness (of understanding and clarity) is amplified and resonated” (p. 249). The clear, white crystal in the northerly region resides in the physical body of a Divine Child’s being. Their being is pure and their thoughts are balanced, tranquil, and peaceful. The clear crystal in the north is that aspect of the Divine Child’s being that is “the seed of life...reminding us of the will...(from this will) comes the realization, ‘Ah, so I am’” (p. 249). This declaration of a beings’ existence is the child’s realization that she represents the purist, feminine form of the Creator manifesting in human form. The clear, white crystal signifies the distillation of the meaning of purity and the expression, “As clean as pure driven snow,” untouched and beautiful. “The crystal is a silent witness to the ever-present gem of wisdom in yourself” (p. 255). It is the wisdom aspect of the Divine Child’s heart that knows and understands the truth of what it means to be pure.

“The form of the crystal is a guide, a road, a sacred mandala of the mind” (Ywahoo, 1987, p. 260). In the Divine Child’s crystal, the heart and the mind are joined; they are one and the same. The traveler’s soul landscape in the northerly region remains pure and clean. The white ray is present in some fashion for all. This journey to whiteness completes the women’s explorations of this region. They prepare now to move to the region of the soul landscape that reveals the Divine Child’s relationship with Mother Earth.

The Child in Mother Earth

The travelers find in this region the nature of their relationship with this great, eternal, archetype of being. Tortoise describes seeing a scene of eight, wild horses, gathering

as a herd, and she experiences feeling grateful for this relationship. Each horse is a different color (the colors of the rainbow); each horse represents a different breath, or wind, emitted by Creator; and each wind horse exists in a different direction, or region, of Mother Earth. Each horse possesses different qualities of the Creator because each manifests as a different ray.

Isis is given the image of a red pinwheel, spinning in the wind. She then views multi-colored pinwheels, also spinning in the wind. Shanti is grounded, mining multi-colored gems found in the soil of the earth. She is given a large, clear crystal for her efforts by an elder aspect. Alexandra observes “A child who is walking through a field of multi-color flowers and seeing the image of a rainbow in the sky.”

The common theme these women describe is the experience of multi-colored rays of energy manifesting in and around Mother Earth. One sees these rays as wind-horses. Another sees the influence of the wind on a pinwheel, calling to mind the spinning wheels of the different chakras explored in more detail in Chapter Six. The third traveler digs deep in the earth to find the rays in solid form (as gem stones). Finally, a child walks on Mother Earth, viewing the energy rays as flowers in the field. She sees these same rays manifesting in the sky as a rainbow.

“We are the rainbow, each of us” (Ywahoo, 1987, p. 65). A child is a perfect rainbow bridge that can “bring into harmony the left and right hemispheres of the brain” (p. 65). The rainbow bridge is “our middle brain that oversees” the function of these two hemispheres and keeps them in balance (p. 65). The Divine Child sits in the middle of the two hemispheres of the brain, like Isis who sits on a throne between the two columns. The Divine Child sits between the symbolic energy representations of mother and father (the

feminine and masculine energies), balancing the opposite energies and becoming a rainbow bridge of understanding between two opposing forms of energy. The Divine Child's rainbow bridge symbolizes the same meaning as "blind justice" seated between the two columns of the opposites. The travelers turn now in another direction on their "walk about" with the Divine Child.

Divine Child in Father Sky

Resuming their "walk about," the singers of the song-lines move to the direction of Father Sky, a region that contains the Divine Child's relationship to the symbolic, overseeing "Heavenly Body of the Father." A ferocious eagle comes into view, flying with its talons ready to strike (Tortoise). The traveler wonders if she is the eagle because her own body is assuming the shape and movements of the eagle she views.

Shanti notes a change in temperature and observes a being carried through a cool, blue sky on the wings of a blue jay as it glides on the wind. Her visual field is unlimited and all the shades of the color blue are visible. There is an "awareness of the third eye," remarks Shanti. "A sense of knowing, without having to speak, or hear," is evident.

The jeweled, red, center of the third eye of a Hindu woman appears for Isis. Isis describes the third eye as "spiritual awareness beyond words." Alexandra sees "a young girl dressed in white who has angel wings." The girl is sitting in a nest high up in a tree overlooking the earth. The girl is an angel being who tends to all the newborn, white birds. She can see all, and knows intuitively when she is needed. The scene is "pure, protected, and without blemish" (Alexandra).

The singers of the song-lines disclose two common themes when describing their experience of Father Sky. One is an awareness of becoming high flying beings. These

beings experience the opening and awareness of a third eye, allowing them unlimited sight and spiritual knowing beyond words. Their vision of the earth and the world is unlimited. The soul landscape in this region is pure white and surrounded by all shades of blue. The capacity to fly to other dimensions of the soul's landscape is a common event related by those whose prayers are carried to heavens for others. Black Elk's vision of flying as a spotted eagle to a higher dimension for the People is contained in Chapter Two. Often, birds are depicted in Native American myths as messengers between humankind and the sky beings.

The myth of the Raven is an example of a flying being's relationship to elements contained in Father Sky and to a relationship with the two leggeds (humans). Native Americans in the Northwest relate a story of a white bird that observes the tremendous suffering of the two leggeds. The bird is moved with compassion and pity for them. The white bird decides to fly into Father Sky and seek help. The white bird flies into the sun and captures the element fire. The bird returns to earth with this great gift and becomes a mythical hero for the People. The bird sacrificed his white plumage for the sake of the People. To this day, the Raven wears the charcoal feathers of one who flew too close to the sun and is burned; losing the white plumage that signifies his original purity. To those who understand the myth from a Native American perspective, the Raven is a brother whose heroic deed brought warmth, comfort, and a better quality of life for the two leggeds. The Raven, like the buffalo, holds a special place in the spiritual lives of People who understand the symbolism contained in its great sacrifice. The singers of the song-lines are Divine Children whose relationship to Father Sky is the same as the winged-ones who have the capacity to carry prayers to this region for the sake of Others. The travelers have the

qualities to see vast regions of the universe and their third eyes are well developed and all knowing in their clarity of vision. Like Black Elk, their prayers reach the ears of the Creator. The travelers move now to the Center of their soul landscapes as they “walk about” in the soil of the Divine Child.

Divine Child at Center

Continuing on, the singers of the song-lines explore the soul landscape of the Divine Child at Center. “I see a younger version of myself, crying in great despair,” reveals Tortoise. There is no-thing around, only overwhelming despair. “I began to actually cry in this reality” (Tortoise).

Shanti finds herself with Others, jumping up and down on a large bed as if it were a trampoline. “I am giddy, laughing, and love the feeling.” Isis describes the experience of being on “soft sod, (feeling) like you want to curl up in it. (It) feels good, safe, and welcoming.”

For Alexandra, there is “a tiny female dressed in white linens, sitting by a blue pool, watching a baby dolphin swim.” Alexandra observes:

The girl feeds the dolphin while a group of multicolored butterflies hovers overhead. Sitting next to the girl is a grey kitten with hazel eyes. She pets it as she watches the dolphin swim. Circling near the dolphin is a shark that does not harm anyone. Standing behind and over the girl, the kitten, and the dolphin is a giant jaguar. When the shark’s head comes out of the water it sees the jaguar and goes back into the water.

At the Center of the Divine Child “walk about,” Tortoise finds “no-thing, only despair.” Tortoise’s child aspect is alone and full of sorrow. The symbols of this Divine Child disclose a landscape of hardship where no life exists. There is no thing to support the grandeur of the existence of a Divine Child’s being and to address the needs it has for

learning and development. If no-thing is present, what is present for the Divine Child at birth?

The human being ‘begins’ life endowed with a body genetically pre-coded, genetically pre-programmed, for movement. This infantile body of movement is, however, an *ancient* body, a body which, from the very beginning, belongs as much to the culture of our ancestors as it does to nature. It is the body of ‘our collective unconscious,’ and it therefore cannot be adequately understood in terms of ‘proper’ concepts: it is a body whose motility calls for interpretation through archetypal *symbols*. (Levin, 1985, p. 100)

At birth, the body of the Divine Child is gifted with the ability to move and locate its self spatially. This body instinctively knows the directions and carries the genes of our ancestors. It is the collective, ancient body handed down by generations of the old ones. Within this ancient body is carried the collective unconscious of all our ancestors. This ancient body contains the archetypes of all the events, memories, and dreams that the old ones experienced. The collective unconscious of all humanity is encoded within the body of the Divine Child’s being at birth. Campbell (1971) says:

The collective unconscious...appears to consist of mythological motifs or primordial images, for which reason the myths of all nations are its real exponents. In fact, the world mythology could be taken as a sort of projection of the collective unconscious...The collective unconscious is a part of the psyche which can be negatively distinguished from a personal unconscious by the fact that it does not, like the latter, owe its existence to personal experience and consequently is not a personal acquisition...the contents of the collective unconscious have never been in consciousness, and therefore have never been individually acquired, but owe their existence exclusively to heredity...the content of the collective unconscious is made up essentially of *archetypes*...the assertion is made that our imagination, perceptions, and thinking are likewise influenced by inborn and universally present formal elements. (pp. 39, 59-62)

Tortoise’s Divine Child at Center reveals “no-thing and despair.” The archetype disclosed at Center is the great void accompanied by the feeling of emptiness. The Divine Child at Center has yet to immerge from the great collective consciousness as an identifiable, mythological *archetype*. It remains undifferentiated, unknown, unknowing, and primal. The

Divine Child does exist in this void-like state of being, as a living, breathing, moving body encoded with potential. Levin explores this state of being when he relates:

The infant's motility body and the enabling field of clearing are still relatively undifferentiated. Since the motility-body has not been personally 'owned,' it still belongs, experientially, to the primordial field, Being as a whole, which presences 'for' it in the worldly form of the taken-for-granted: a reliable ground and a field of clearing. The infant's body, and a *fortiori* a 'sublimated' body of the child which we still carry around with us in the course of our normal adulthood, belongs to, and is charged by, their primordial attunement, the worldhood of the motility-field as a whole. By grace of this topological belonging and attunement, the body of motility exists in the world with a *pre-ontological understanding* of its ownmost way of being. (1985, pp. 100-101)

The being of Tortoise's Divine Child is not yet experiencing movement, and the field surrounding it is undifferentiated from the great void of all being. The Divine Child's being and its soul landscape at Center are a part of the great unknown and unknowable. The Divine Child's body is not personally 'owned,' and it experiences existence as a part of the primordial field, the great void. This primordial field is a reliable ground of being that is carried throughout adulthood, remaining unknown until now. The Divine Child belongs to this primordial ground of being, is given life by its movement, and by its attunement to the whole. The Divine Child's *Dasein* at Center exists in the pre-ontological understanding of its primal, pre-encoded, genetically programmed way of being that is given by the ancient body of the collective unconscious of humankind.

Shanti's Divine Child at Center finds happiness and joy. She is surrounded by Others who support and participate in what she does. The Divine Child is one able to play and experience joy in existence. Isis describes a profound sense of safety and goodness. The ground of her Divine Child is rooted in the quality of support, softness, and good earth. Shanti and Isis reveal how the Divine Child as *Dasein* claims us. In this claiming, Being makes itself known.

Being 'claims' us by calling each mortal into the deepest recollection of that which has been most deeply excluded from the 'normal' everyday existence. (Levin, 1985, p. 102)

Shanti's Divine Child is disclosed as happiness and joy, and Shanti is surrounded by Others who support and participate in what she does. Levin is telling the reader that Shanti is being claimed by her Divine Child's existence, and this existence is one that Shanti does not experienced in normal everyday living. Isis' Divine Child also claims her to experience the deep recollection of the experience of safety and goodness missing from everyday life.

At Center, Alexandra's Divine Child sits with a kitten and observes the dolphin swimming. The kitten is a symbol of feminine affection. The dolphin symbolizes child-like purity. Circling nearby is a shark, symbolic of the quality of no-compassion and death. Alexandra's Divine Child, the kitten, and dolphin are guarded by the presence of a jaguar, a powerful, totem animal mentioned earlier. Alexandra's Divine Child is between, like the mythical Isis sitting between the two columns. The qualities of affection and purity stand on one side and the qualities of death and destruction of life stand on the other. Overseeing all is a female protector in the form of the jaguar. Alexandra's Divine Child at Center discloses the nature and function of the mythological, Isis archetype in all its meaning. Alexandra's Divine Child retains the capacities of an enlightened child, one who intuitively knows the power and meaning of the polarity forces, while at the same time is certain of a protecting presence. This Divine Child can act on the side of justice at Center because of her protected, central position between the oppositional forces that confront *Dasein's* existence.

Looking back on the exploration of the Divine Child, the travelers find in the easterly region the nature of child-like groundedness, purity, contentment, and images that represent very young forms of energy. In the southerly region, each of the Divine Children registers

encoded emotional damage, ranging from severe to slight. This finding signifies the emotional difficulties a child has growing up in a western society, particularly if it is female. In the westerly region, the Divine Child is found to hold the capacity of joyful listening to the silence, groundedness in the flesh of all Being, the location of primordial moodedness, and the sacred place where the embodied record of *Dasein's* deaths are stored. In the northerly region, the Divine Child reveals itself as the purity of the white ray. All the travelers experience this ray in some way. In Mother Earth, the Divine Child reveals itself as the experience of multicolored rays, manifesting in some form (wind-horses, pinwheels, gems, and flowers). In Father Sky, the Divine Child gives as its nature unlimited spiritual sight through the third eye and gifted spiritual knowing. At Center, the Divine Child is found to be un-differentiated from the great void of the collective unconscious in one traveler; another finds child-like happiness and joy; another finds the soft support of the great feminine; and finally, the last traveler's Divine Child is enlightened, balanced, and sitting at its center with protection from the opposing energy forces.

The singers of the song-lines prepare for a "walk about" within the terrain of a different quadrant of the soul landscape. They venture now to the direction which holds the Goddess aspect of their souls.

The Goddess Archetype

When you have a Goddess as the creator, it's her own body that is the universe. She is identical with the universe...woman magic and earth magic are the same. They are related. And the personification of the energy that gives birth to forms and nourishes forms is properly female...The idea is that she swallows the sun in the west and gives birth to the sun in the east, and it passes through her body at night...the female represents *maya* (in the Hindu religion)...and *the forms of sensibility*. She is time and space itself, and the mystery beyond her is beyond all pairs of opposites...everything is within her, so that the gods are her children. Everything you can think of, everything you can see, is a production of the Goddess. (Campbell, 1988, p. 162)

The Goddess in the East

In this region, the travelers explore the soul landscape of their Goddess archetypes. Each traveler lifts a veil covering over the many symbolic representations of the Goddess as Creator. Each reveals some part of the streams of energy that flow through the body of the Goddess, and each discovers herself to be a resting place for the manifestation of a Goddess embodied in human form as a woman.

Beginning in the easterly region of the Goddess circle, Isis sees blue swirling light and a shell. “I think of cobalt blue energy moving in a labyrinth. It is a protective space, but, also, a space that has been left – no longer a home” (Isis). For Isis, the Goddess is manifesting on the cobalt blue ray as moving energy. The ray travels in a labyrinth, a structure used for prayerful contemplation. A labyrinth, like the medicine wheel and the mandala, is a sacred space of protection established for contemplation and meditation. The process of prayerful contemplation is performed by walking in the directions prescribed by the shape of the labyrinth. Isis relates that the space is one left behind, no longer a place identified as home. The labyrinth and the cobalt blue ray are now a homeless space, void of intimate cultivation and habitation. Casey remarks that “Only fully cultivated acts of building (being) will carry cosmic dwelling (existence) into focused dwelling that we call...homes” (1993, p. 177). For Isis, the Goddess in the easterly region has left and does not reside in this space. Only traces of her presence remain, indicating the nature of her being as a prayerful, holy, feminine archetype. When a being moves from its normal habitat, Casey indicates the resulting state of being is one of *displacement*.

The desolating action of displacement consists...in an extero-centric movement from a real or imagined place of familiarity into unknown marginal areas where desolation is prone to be found and experienced. (Casey, 1993, p. 194)

Isis did not reflect on the meaning of this displacement, or the nature of “no longer being at home.” The Goddess has left the safety of the stable, ancestral, resting place, and the new habitat is unknown and foreign. This state of being is similar to the one described by Casey when he relates the beliefs of the Navajo in relation to a place-home. The Navajo believe they

were granted an entire region of places they were meant to occupy indefinitely...For the Navajo, not to stay in that ultimate place of residence, that resting-place, is to lose not only one's personal identity but the Great Self that provides the collective identity of the entire people. (Casey, 1993, pp. 308-309)

The Goddess is no longer at home in the easterly region of Isis' soul landscape. This great archetype is not supporting the manifestation of Isis in this region. Isis has lost her personal identity as it relates to the Goddess because the Goddess is displaced. The soul landscape has lost the Great Self, manifesting as Goddess, for the collective identity of all the people.

Tortoise views swirling light in shades of red and orange that assumes the image of fire. “It is not frightening, but you would not want to touch it. There is a feeling of benevolence” (Tortoise). Tortoise beholds a Goddess who is benevolent, untouchable, and who reveals herself in the form of fire. She does not want to touch it. Rumi holds a different perception of the nature of a sacred fire.

I must enter the center of the fire.
Fire is my child
but I must be consumed
and become the fire.
Why is there crackling and smoke?
Because the firewood and the flames
are still talking.
“You are too dense. Go away!”
“You are too wavering. I have solid form.”
In the blackness those two friends keep arguing.
...until you've kept your eyes
and your wanting still for fifty years,
you don't begin to cross over from confusion.

(in Barks, 1997, pp. 63-64)

Rumi would have Tortoise go into the center of the fire and be consumed by it until she changes form and becomes the fire. Her hesitation to touch it, and her resistance to bring it close, are like the chatter between the firewood and the smoke. The Fire Goddess will remain unknown to Tortoise until she can keep her eyes and wanting still for many years. When stillness comes, she will be able to cross over and change form, becoming fire, thus losing her confusion and fear.

For Shanti, the Goddess appears as bison and wild horses, running over a large prairie under a purple, yellow sky. “I try to throw my leg over one of the horses, but never succeed. It is a great game” (Shanti). This Goddess represents wildness and wilderness in vast regions of open space. She dances her life under a sky mantle colored with the hues of royalty and power. Shanti attempts to participate in the movement in this region. Casey would describe this state of being as wilderness that is culture-free.

To posit a place or region entirely independent of cultural connection or resonance is to conceive of something akin to a thing-in-itself, inaccessible to thought or language, even to sensing and perceiving... We many seem to *pass through* such sheer wilderness in fact or in fantasy, we cannot really *touch* it, or be *touched* by it, much less make any significant difference to it. (Casey, 1993, p. 234)

The Goddess who inhabits Shanti’s easterly region of the archetypal circle is wild, not bound by the constraints of culture. She is an archetypal Creator of omnipotence who is inaccessible and untouched by humankind’s presence. She is a being who moves with the wind and the animals across great regions of the soul landscape.

Alexandra is taken to an endless, flat, grassy field where a woman stands. There is a feeling of contentment and peace. “She is actually hovering over the field, not touching the ground. She wears a white dress with a golden necklace and golden belt. Her name is Isis”

(Alexandra). For Alexandra, the easterly Goddess is the mythical Isis. The soul landscape where she resides is a vast plane guarded by her presence. The atmosphere of the place is one of peace and contentment. Casey discloses the importance of atmosphere saying:

Atmosphere embodies the emotional *tonality* of a wild place...the atmosphere is that which exists *in* and *around* everything in the landscape...atmosphere permeates everything...(it means) sphere of vapor or smoke...(from) the Sanskrit *atman* (soul, self) a root in *an*, breath. (1993, p. 219)

The Goddess Isis, who represents Universal Nature, is revealing herself as an overseer of wilderness. Her presence lends an atmosphere, a *woniya waken*, to the region that brings the emotional tone of peace and contentment to this place. Alexandra's Goddess emits a soul breath into the landscape that embodies these qualities. When Alexandra resides in this region with the Goddess, she assumes the same qualities. The travelers complete their exploration of easterly region of the Goddess soul landscape. The travelers turn southward and begin to enter another expanse of landscape on the "walk about."

The Goddess in the South

The singers of the song-lines journey now in the southerly region of the Goddess landscape, the place where the emotional qualities of a Goddess reside. Tortoise finds food.

There is a bean field with dark colored beans. There are mushrooms that grow on stalks and have little brown heads. There is no other life – only the ground.
(Tortoise)

Food carries the meanings of nourishment and sustenance. Food is an energy form that is taken into the physical body to sustain it. Food can mean sacrifice, as in the example of the deer hearing the prayer of the hunter. Food can signify the transmutation, or transubstantiation, of a substance offered on behalf of another, as in the ritual sacrifice observed in the Catholic Mass. Also, food can mean comfort, love, and social intimacy.

Rumi adds other meaning to food in his poem, *The Food Sack*.

One day a sufi sees an empty food sack hanging on a nail.
He begins to turn and tear his shirt, saying
Food for what needs no food!
A cure for hunger!

His burning grows and others join him,
Shouting and moaning in the love-fire.

An idle passerby comments, "It's only an empty sack."

The sufi says, *Leave. You want what you do not want.*
You are not a lover.

A lover's food is the love of bread,
not the bread. No one who really loves,
loves existence.

Lovers have nothing to do with existence.
They collect the interest without the capital.

No wings, yet they fly all over the world. No hands,
yet they carry the polo ball from the field.
That dervish got a sniff of reality.
Now he weaves baskets of pure vision.

Lovers pitch tents on the field of nowhere.
They are all one color like that field.

A nursing baby does not know the taste of roasted meat.
To a spirit the foodless scent is food.

To an Egyptian, the Nile looks bloody.
To an Israelite, clear.
What is a highway to one is disaster to the other.
(in Barks, 1997, pp. 29-30)

Rumi is saying that the Goddess in the southerly region of Tortoise's soul landscape is the place where the foodless scent of food is found, the real cure for all hunger. The Goddess is a lover, and this lover's food is the love of mushrooms and beans, not the mushrooms and beans. She loves the spirit of a being, not their manifestation in the physical. Tortoise is like the sufi, in that she can approach the Goddess in this region and collect the benefits of that

association without paying for it upfront. Tortoise has no wings, but she flies like an eagle all over the world. She is given a glimpse of the reality found in spirit, and now, weaves tapestries of pure vision. She can reside in the tabernacle of an archetypal circle in the wilderness where her teepee's ray will match those of the People and the surrounding wilderness. Tortoise is a Goddess-lover who sees the reality of spirit and knows that the blood of Mother Earth flows through the Nile. Tortoise can swim upstream, like the salmon, to the heart of the Goddess. Others, who can not *see*, view a clear river, and, in attempting to swim upstream, drown because their rootedness is not in the Goddess aspect of their being. Because of their *hunger*, they will cry out, "The food sack is empty."

Isis meets an ally in the form of a strong, Native American woman who carries a baby on her back. She wears a brown outfit, with a headband and a feather.

She is a mother, role model, who represents nurturing, flourishing, protecting, and fertility. (Isis)

For Isis, the Goddess in the southerly region is an Earth Mother figure, who teaches Isis what it means to be emotionally responsible for all children and shows Isis the region of the soul landscape in which this Goddess resides. This Earth Mother wears the color of her surroundings. The headband and feather signify closeness to the messengers in Father Sky. The infant is a symbol of all the children the Earth Mother carries on her back. The Earth Mother nourishes all, protects all, and is responsible for increase and abundance of the earth. Isis can participate in these qualities with her Earth Mother, mentor.

In the southerly region of the soul landscape, Alexandra meets the mythological Isis, sitting at a large desk in a library with books that line the walls surrounding her. "She sees me and asks if I want to read with her," says Alexandra. For Alexandra, the Goddess in this region represents wisdom and learning. The Goddess is seated inside a place of ancient

learning. Isis invites Alexandra to read, signifying that Alexandra is welcome in the place to join Isis in the activities undertaken. There is a direct, mentoring relationship between Alexandra and Isis, similar to the one that the participant, Isis, has with Earth Mother; only the activity differs. Some authors describe a place (reputed to be a great repository of knowledge) on the spiritual plane as the home of the Acacia Records. It is possible, given Alexandra's images, that she has direct access to this region of stored wisdom.

In the southerly region of the Goddess soul landscape, Shanti views mountains that are silent, still, and warm. "Purple mountains of great majesty, with striated colors of mountain rock, are rising up" (Shanti). The Goddess is a mountain rising up.

Mountains have the power to awaken an overwhelming sense of the sacred. The rise of a peak in (the) mist, the glint of moonlight on an icy ridge, a flare of gold on a distant summit – such glimpses can trigger an awareness of our world as a place of unsuspected mystery and splendor...we encounter something apart from the world we know, a mystery that inspires us with feelings of wonder and awe...Like the ark and other sanctuaries of divinity, mountains are dangerous places that must be approached with caution and respect...But not everyone experiences the sacred as the wholly other...but as an embodiment of the unknown self. (Bernbaum, 1988, pp. 12, 13)

Bernbaum explores the symbolic and religious significance of mountains in an article written for *Parabola* (1988). Different cultures view the same symbol from multiple perspectives. The Native American and Indian cultures view mountains as "cosmic centers giving order and stability to the universe around them; others, as sacred walls and pillars forming the perimeters of the world in which they live" (pp. 13-14).

Casey (1993) describes the Navajo belief of the four, sacred mountains, forming the perimeter of the People's Great Self in his discussion of the meaning of implacement. The Tibetan Buddhist has the most complex belief system regarding mountains. From a Buddhist perspective, the sacred peak is a cosmic axis implaced in a sacred landscape.

In Buddhist visions of Mount Sumeru, a mythical mountain rising from the depths of hell to the heights of heaven, (the mountain is) surrounded by island continents floating in a vast ocean enclosed within a ring of fire. This vision emerges from visualizations of the universe as a mandala or sacred circle in which everything exists in perfect relationship to everything else. (Bernbaum, 1988, p. 14)

Shanti's Goddess is revealing her nature is a mountain and as an embodiment of the unknown self to be approached with respect and caution. This mountain goddess is sacred and holy. She can be both the center of Shanti's universe and the axis that leads from the mundane to the heights of heaven.

Shanti's words disclose more of the mountain goddess's nature when they speak of the atmosphere and color that surround her. The atmosphere is silent, still, and warm. Shanti's experience of the Goddess is that of a silent being who does not move. Warmth radiates from her. The Goddess is rooted in the majesty of the purple ray, manifesting in rock form rising up to the sky. "To be rooted in majesty" surrounded by a royal hue is to embody regal splendor, radiating as the strength of a powerful woman. What does it mean to be silently grounded in majesty? If Rumi were speaking for the mountain Goddess, he would say:

I do not exist, am not an entity in this world or the next...My place is placeless...neither body or soul...There is a way between voice and presence where information flows. In disciplined silence it opens. With wandering talk it closes. (in Barks, 1997, p. 32)

The silent, mountain Goddess is telling Shanti that silence and stillness will bring the quality of attunement to her soul landscape in the southerly region. When that form of attunement is reached, Shanti and the majesty of a purple mountain will become one energy form. The Goddess is asking Shanti to be silent and still, and experience the majesty of a state of being solidly anchored as a rock rising straight up to the heavens.

In the southerly region of the Goddess soul landscape, Tortoise uncovers the Goddess that cures all hungers; Isis is mentored by the Earth Mother Goddess; Alexandra reveals the wisdom nature of the Goddess, Isis; and Shanti finds the mountain Goddess of the universe. The travelers complete the journey in this region and move on to explore another area of the Goddess archetypal circle.

The Goddess in the West

Moving on, the singers of the song-lines approach the westerly region of the Goddess soul landscape. Isis again enters the cobalt blue color and sees the image of a large, brown feather. She views a green and red parrot, then, a purple, sacred heart.

The blue is more intense, but calmer (than in the east). Feathers are special and parrots are magical for me. The sacred heart reminds me of suffering for others. A Tibetan Buddhist priest knows how to take on the suffering of others and transforms it in the sacred heart of the Buddha and then returns it to the other for their healing.
(Isis)

Shanti's scene is "like a picture."

There is a swimming hole with a Tarzan vine. The feeling of the place is very still and peaceful. No signs of other life forms are around. (Shanti)

Tortoise is given the image of a great, calm ocean.

There are little white caps and a warm breeze. Gentle waves are lapping on a sandy beach. The waves and white caps sparkle in the sun. All is peaceful and inviting. No life forms are visible – no humans, birds, or animals. (Tortoise)

Alexandra enters the scene by lifting the flap of a teepee and entering its space.

It is nighttime and the only light comes from a fire at the center of the space. Isis, bear, lioness, eagle, and jaguar sit around this fire. They are waiting for me to come and join them. There is a sense of comfort, safety and welcoming in this place.
(Alexandra)

The Goddess in the westerly region is showing Isis that her nature is that of a sacred healer whose manner of transforming suffering lies in her sacred heart. Isis is shown a

brown feather, signifying a guiding force on the earthly ray. Isis is given the image of a parrot on the red (power) ray and the green (healing) ray. The parrot is a unique messenger bird, having the power of speech. The meaning of these symbols in this context tells Isis that the Goddess is an earthly, guiding force with a sacred, healing heart. She has the nature of a being who can relate to others, concerning the qualities of healing and power. Because the Goddess reveals her qualities to Isis using these symbols, the Goddess is offering the knowledge of these skills to Isis.

In the westerly region, three of the travelers describe a Goddess who manifests on the blue ray. Two see this ray in the form of water. Isis views the ray in the sky. The atmosphere of a blue place is peaceful, calm, still, and inviting. Shanti's vision implies there is the possibility of play in this region given the images of the swimming hole and the Tarzan vine. Tortoise's scene adds the dimension of immensity and the qualities of gentleness and illumination. The common theme being revealed by the Goddess for these three travelers is "blueness" that streams into consciousness with unique variations of meaning for each. The hue carries the meaning cited earlier from Sun Bear. The color can signify the element water or a river.

According to Hall (1928/2003), "A river (or moving water) represents the stream pouring from the First Logos, which is the life of all things and the active cause of all creation" (p. 618). The river is symbolic of the streaming thoughts of the Creator, raining down on the earth and all living things. These thoughts are creation's life blood and energy source, propelling the cycle of growth, evolution, and change. When this stream reaches the surface of the earth, the river symbolically evolves into the life blood of Mother Earth whose

pulse the salmon follows to her heart center. Water's symbol is "the inverted triangle" (p. 468), and water is a feminine principle of creation.

Water is fluidity and sustenance. Water is soothing and protecting. Water is diluting and healing. Water is emotional power. (Meadows, 1998, pp. 69-70)

The Cherokee word for water is:

ama, consciousness, like *mama*, and when we awaken to the cleansing properties of water, then we may wash away the obstacles to good relationship with self, others, the Earth. (Ywahoo, 1987, pp. 117-118)

The power of the Goddess in the westerly region lies in her watery nature, her ability to cleanse all life, and her ability to allow her emotions the freedom to flow like a river. Her color ray ranges (in imagery) from the blue hues seen in the sky and ocean, to the deep blue of the feathers of an Indigo Bunting, a rich, velvety, iridescent shimmering. All life forms carrying the blue ray manifest with the nature of this Goddess.

In Chapter Four, the association between water and the sacred heart of Mother Earth is discussed. Isis is telling the reader that her journey uncovered the location of the sacred, healing heart of the Goddess. This sacred heart is found in the westerly region of her Goddess' soul landscape. For Isis, this sacred heart represents suffering because of her spiritual grounding in Buddhism.

Alexandra's "walk about" describes a different perspective of the Goddess. She ventures into a Native American abode, the teepee. In this vision, the teepee belongs to the mythological Isis, Alexandra's mentor. The scene is a gathering, or calling of souls together, around a fire. The significance of fire is explored earlier in this chapter. That meaning now takes on a new layer within the context of Alexandra's vision. The animal forms present are symbolic representations of the bringing together of the four directions within one structure. This gathering together implies that the circular abode (an archetypal circle) is squared by

the presence of four, great powers, representing the four cardinal points of the archetypal circle. Her mentor oversees the process and invites Alexandra to view the events of a gathering. The meaning of the scene symbolizes wholeness, balance, and the presence of four sacred rays called to a gathering around the sacred fire inside a home belonging to the Goddess. The vision describes a Goddess whose abode is whole, balanced, and contains a gathering of all the elements of a resting-place where the Great Self is in residence. The meaning of gathering in the round structure of a Sun Dance is contained in Chapter Three. Alexandra has uncovered the location of a Goddess archetype that represents the feminine Great Self. This Goddess invites and teaches Alexandra by allowing her to view the elements and activity in the Goddess' home. The exploration of the westerly region of the soul landscape of the Goddess is complete. The travelers prepare to move on to an area of their soul landscapes that contains the Goddess in her wisdom aspect.

The Goddess in the North

Traveling to the northerly region, the singers of the song-lines encounter the area where the wisdom Goddess in their souls resides. Shanti reports being distracted by outside noise and being unable to concentrate. Isis views a complicated series of images. First is the image of a white bird, then, an angel, a Madonna, and feeling the presence of a Holy Spirit holding a wand, or sepulcher.

This image looks like a combination of a bird and an angel. Her face is angelic, and loving. This evokes the notions of transcendence, rapture, and inspiration. (Isis)

Tortoise sees herself walking through a great, silent, pine forest.

Pine needles cover the ground and cushion all sound. The sun is present as rays penetrating the tall pines, but it is not seen directly. No human or animal life is observed by Tortoise in the scene.

Alexandra finds herself observing an older version of the mythological Isis, sitting on a plateau next to a fire.

There are grey streaks in her hair made visible by the light of the fire. It is nighttime and only the stars and fire provide light to view the scene. All the forest animals are gathered around her and the fire. Isis is talking to the animals, and they understand her. I do not hear, or know, what they are saying. It is as if I am on another plateau, able to see, but not hear them. (Alexandra)

The wisdom Goddess reveals herself first as a dove, a messenger of God; then, as an angel, a protector of humankind. Isis is given the image of a Madonna, a symbol of the eternal mother, and a symbol of an energy form that nurtures the souls of all children. The Goddess is a holy spirit who carries a wand, or scepter. A wand is “a slender rod carried as a symbol of office in a procession” (Morris, 1981, p. 1443), similar in meaning to a “scepter which is a small staff held by a sovereign on ceremonial occasions” (p. 1161). For Isis, the wisdom Goddess is revealed to have the qualities of a holy, feminine spirit who carries in her hand a symbol indicating she is a Mother Queen. The scepter connotes spiritual authority. Isis is inspired by viewing the Goddess, and she opens to the feelings of rapture and transcendence.

Tortoise views the wisdom Goddess as a dense grove of pine trees. Tortoise is taken to the wilderness again. This time *woniya waken* tells her the wisdom Goddess has the qualities of a grove of pine trees. The worship of trees as proxies of Divinity has a long history in ancient, spiritual literature. The pine tree is considered a healer tree by Native Americans because its tap root leads deep into the earth. Tortoise is surrounded by a Goddess who reveals herself as a healer. In this region of her soul landscape, Tortoise is shown the qualities of a feminine, healing channel. The wisdom Goddess is a healer,

manifesting on the green ray. This Goddess resides in one place, all the time, surrounded by other healers.

In Chapter Two the unique, symbolic position the cottonwood tree holds in the ceremonies of some Native Americans is discussed. As a symbol of the microcosm of the universe, the tree, will be discussed in Chapter Six. Hall (1928/2003) explores the spiritual significance of trees in some detail.

In many instances the trees themselves were believed to possess the attributes of divine power and intelligence, and therefore supplications were often addressed to them. The beauty, dignity, massiveness, and strength of oaks, elm, and cedars led to their adoption as symbols of power, integrity, permanence, virility, and divine protection. (Hall, 1928/2003, p. 294)

Tortoise gains from this vision an understanding of the wisdom, healing Goddess who resides in this area of her soul landscape. When Tortoise learns the qualities of this Goddess, she can participate as a channel for the healing of others.

Alexandra opens another dimension of the nature of the wisdom Goddess by bringing to light that this region is governed by the night and lit by the stars. The wisdom Goddess is the goddess of the nighttime. Again, fire is central because Alexandra's mentor, Isis, and the animals are gathering around it. Alexandra is in the role of observer. She is aware that when beings gather around a central, sacred image, such as the fire, Isis instructs them without using words. There is direct, non-verbal communication across species because of their listening presence and interconnectedness through *woniya waken*. Alexandra acknowledges that listening is a skill absent from her being because she does not know what Isis is saying to the animals.

The wisdom Goddess shows herself to the travelers as a Mother Queen, a healer, and one who teaches those who listen in the night to the voice of *woniya waken*. The women

complete the journey in the northerly region and move to another direction of the Goddesses' archetypal circle.

The Goddess in Mother Earth

Leaving the region of the wisdom Goddess, the singers of the song-lines venture next into the Goddess soul landscape in relation to Mother Earth. Here Shanti observes herself being mentored to keep the kiln fires burning.

It is an outside kiln that is full of earthen bowls. I am feeling overly responsible in this position. The old woman from the warrior meditation is there, patting me on my shoulder. My mentor stands behind her. (Shanti)

Tortoise travels through a cave. "There is enough light to see remnants (left by) a previous people from long ago" (Tortoise).

There are pictures on the walls, showing great numbers of buffalo. I look around in awe and my heart feels very full. (Tortoise)

Isis sees a mermaid whose lower body is green. "She goes through the mud in a fashion much like passing through a birth canal. Then, I see her swimming through a kelp bed."

I have been scuba diving and seen kelp beds. They feel very cozy, feeling like I could curl up in them. Viewing the reverse birth was surprising to me, reminding me of moving first into the earth and then, back into the sea. (Isis)

Alexandra journeys again with the mythical Isis. They are inside the earth which is covered with green grass and trees. Isis is wearing a dirt-colored dress and her arms look like trees.

Isis is pushing upward on the earth to sustain the trees and the grass and to increase their growth. She is younger and stronger in appearance than the woman seen in the north. This time, her hair is solid black. She is concentrating on what she is doing. Making the dirt increases production. It took a lot of effort, but she did not tire. Isis loves the earth and all life on it. (Alexandra)

For three of the travelers, earth is the main focus in this region of the soul landscape. The fourth traveler passes through the earth rather quickly, appearing to be more at home in water. For one traveler, the earthen kiln is a symbolic representation of the fiery womb of

Mother Earth. The earthen bowls, waiting to be fired, are symbolic of earthen seed pods, or containers, of the next generation of beings who will come to life after being fired in Mother Earth's womb. The Goddess in Mother Earth is pointing to the quality of a timeless womb with potential life-giving and renewal, a place holding the dimensions of past, present, future, before, behind, inside and within in itself. Shanti is being schooled in the knowledge that Mother Earth's womb holds within itself the bodily awareness of all that is hidden beyond view. Shanti is entrusted with the role of overseeing this process, and she is supported in this role by her mentor and a warrior aspect. Shanti assists in the molding and creation of the next generation of spiritual children in this region of her soul.

Tortoise enters a cave that signifies the womb of Mother Earth. Her experience is one of instruction. She is shown that Mother Earth is the source of abundant, sacred food in the form of the buffalo. The Buffalo is considered an elder, spiritual being, and is a symbol of the great give-away, a ceremony performed by elders and others, that entails the giving of themselves and their property so that the next generation and those in need may live. Tortoise is shown that the ancients lived in this cave and that their history is etched on the inner walls of Mother Earth's womb. Tortoise can read this history and understands its meaning. She is deeply touched. The cave is a place of spiritual instruction for Tortoise regarding the spiritual teachings of the ancients.

Alexandra is shown the mythological Isis's function in Mother Earth. Isis works to sustain life and to increase the production of all life forms essential for the food chain on the surface.

Isis, the traveler, passed quickly through Mother Earth, experiencing this passage as a vaginal birth regression to another form of being, a mermaid. For Isis, Mother Earth is a

birth canal allowing her to experience other aspects of being. For all the singers of the song-lines, the Goddess in this region is experienced as a womb-like place of birth, sustenance, knowledge, and transformation. The travelers move now to the polar opposite region of the Goddesses soul landscape.

The Goddess in Father Sky

The singers of the song-lines complete this leg of the journey and push onward to Father Sky. In this region of the Goddess landscape, Shanti experiences a free-fall, gliding on the top of a parachute, (lying on her back) looking upward into the sky.

I can see the stars and the sky as a large bowl over all. It is like a sky dome, covering the earth. My sense of this region is that I have met another receptive being, one who is open and available, and who is willing to reveal her nature. (Shanti)

Tortoise observes a scene filled with “multicolored, pastel, satin ribbons” which are floating, spinning, and flying through the sky. Isis meets a “wizard and Glenda, and sees a topaz crystal.”

Topaz is a symbol of love and affection, and is believed to bring the wearer friendship and to ensure fidelity. Glenda is a maternal figure, and is a symbol Isis feels safer with than the wizard (who next appears) and is an image that can be more mischievous. (Isis)

In Father Sky, Alexandra sees the mythical Isis with wings, flying above the earth.

From this position Isis sustains life by radiating light over the earth. I travel with her in a basket being carried by an eagle that flies behind Isis. I understand that I am to watch her and to learn from her. I feel comfort, safety, and peacefulness surrounding the scene.

Shanti is shown the sky dome, or inverted bowl, over the universe, containing the stars, the planets, and the Milky Way. She is a witness to the structure of the universe described in the Navaho creation myths given to O’Bryan by Sandoval in 1923 and published in 1956. In this work, Sandoval relates the nature of Father Sky’s relationship to

Mother Earth, and he describes Father Sky as a dome covering the earth (O'Bryan, 1956/1993).

Tortoise observes the rays of light in Father Sky as bands of ribbons. According to Dale, "Rays are universal energies that are available to us all" (2004, p. 175).

A ray is a stream of consciousness, and the most complete rays are emitted right from the Divine Source. These rays vibrate at rates that are safe, powerful, and uplifting. The rays are more than simple bands of light that splay forth as do the sun's rays. In my view, they flow in a circular pattern, moving outward from the Divine Source to us, then back to it. (Dale, 2004, p. 176)

Tortoise is able to see these rays in Father Sky. Isis views the rays crystallized as gem stones. For Isis, an important ray is the third ray, which is yellow.

The yellow of the topaz is to remind you of the well-tuned mind, that you may actively bring forth with your thought what is good for all the people in this moment and in future generations. (Ywahoo, 1987, p. 60)

Isis has a strong connection to the yellow ray, indicating she has a well-tuned mind and the ability to channel her thoughts for the good of all people – present and future generations. She associates the ray with fidelity, affection, and love. She views a maternal figure and feels safe with that presence. Isis also meets a male aspect she identifies as a mischievous wizard.

Alexandra again observes her mentor, the mythological Isis, performing a role in Father Sky. Isis is viewed as a Goddess who radiates life sustaining, female energy from a place above the earth in Father Sky. Alexandra observes this scene from the safety of a basket being carried by an eagle through the sky. The atmosphere of the place is one of comfort, peace, and safety. The "walk about" in Father Sky is completed by the travelers and they prepare to move on to the final leg of this archetypal circle, the Goddess at Center.

The Goddess at Center

The travelers complete the perimeter circuit of the Goddess soul landscape and the relationship of the Goddess with Mother Earth and Father Sky. They prepare to move to the Center of the Goddess region. Here, Shanti views “a patchwork quilt lying on the grass with a picnic spread out by a friend.”

I hear music, chimes, and singing bowls, toning. I hear the mantra, ‘OM,’ being chanted. (Shanti)

Isis observes a “yellow chrysanthemum blooming.” The scene changes to the view of a mother and a baby, and ends with the image of a green nymph.

My mother’s favorite flower is the chrysanthemum, so there is a strong motherly association with the flower. In Asian cultures, the flower is associated with the quality of longevity. I’m unsure what the green nymph signifies. (Isis)

Tortoise feels “enveloped by warmth flowing over me that is gentle, calming, and completely accepting.” “I’m on top of a bare hill,” says Tortoise. Alexandra stands in the center of a great, tree-lined circle. A smaller circle is formed by the joining of hands between Alexandra, the mythical Isis, bear, eagle, jaguar and the lioness.

It was daylight. Isis looks the same, but is wearing a brown dress, the color of the tree trunks. She has ivy growing in her hair from her head to the ground. I feel united with the Goddess and the four animals. Through our connection, we are strong, wise, and secure. (Alexandra)

At Center, Shanti finds the Goddess represented by various sacred toning instruments: (wind) chimes, singing bowls, and the human voice, toning “OM.” According to Andrews (2001), “The Tibetan singing bowl is one of the most powerful healing instruments of sound and vibration” (p. 157).

Each bowl has its own predominant tone...the bowls are played by running a wooden wand along the edge of the bowl...the tones of the bowl balance the chakras, bring the subtle bodies into alignment, and create balance between the right and left hemispheres of the brain. They shatter accumulating negative energy within the

chakras and the auras. They resonate with every cell of the body to release blockage and restore balance. They restore the circular flow of energy within the aura...They open and balance the meridians of the body and they improve the synapse response in the brain. (Andrews, 2001, p. 158)

Shanti's experience of the Goddess at Center teaches her the importance of sound used to balance and heal the various elements of her soul landscape. Wind chimes, Tibetan singing bowls, and the voice are instruments that she can use to achieve these qualities. In addition to tone, Shanti is introduced in this image to the central role of toning combined with chanting words, representing sacred names, or words, used by diverse spiritual practices to represent a deity, or the Divine Source. Andrews refers to this practice as the speaking of ritual words and sounds, and the use of ancient God-Names (2001). Shanti is given the word, "OM." "OM is considered the most powerful mantra of all" (Andrews, 2001. p. 108). Using this mantra, Shanti is brought into balance and alignment with the energy of the Goddess at Center.

Om is the Lost Word...and actually represents the Divine Logos. It is the spark of life within the self, that part of the divine imprisoned within the physical dimension. (Andrews, 2001, p. 108)

There are thousands of mantas and chants contained in each religious doctrine. All serve the same purpose, the creation of a quiet, still mind to achieve balance in the person's energy system. In the Catholic Church, monks use Gregorian Chants to achieve this state of balance. Tibetan monks use their own chants, including "OM," for this purpose. Native Americans have a slightly different approach. They fast, pray, and go on vision quests to seek a unique, personal chant that is specific for their personal use. The Tibetan monk's and Navaho priest's chants are even more involved. The priests of these paths memorize very long chants that have specific meaning and purpose for their people. These chants are passed down from one generation to another using the oral tradition. The chants are accompanied

by the drawing of complicated, symbolic sand-paintings that represent the ceremonial creation of a new world, or other important event, in their spiritual calendars. In the region of Goddess at Center, Shanti can participate in the toning of the universe by chanting “OM.”

The participant Isis finds a Madonna symbol at Center. She beholds the image of a blooming, yellow flower. For Isis, the Goddess at Center emits the yellow, or third, ray which is discussed earlier. The Madonna Goddess at Center (for Isis) is located in the third chakra and manifests on the yellow ray. A discussion of the meaning of the third chakra and its ray is contained in more detail in Chapter Six. Isis associates the blooming of the flower with her own mother, meaning that her mother emits this ray to Isis, and it feels like home. The ray is perceived as loving and affectionate.

Tortoise *feels* the energy of the Goddess at Center. She identifies this feeling and associates it with the notions of gentleness, acceptance, and warmth, promoting the sensation of calm within her being. Tortoise may return to this region of her soul landscape at any time to surround her being with this *feeling* atmosphere.

At Center, Alexandra’s image is that of a circle within a circle. The outer ring signifies a shielding ray composed of sacred trees. The inner circle contains four totem animals (who stand for the four symbolic aspects of the nature of the mythological Isis). They also represent manifestations of the aspects located at the Four Corners of the soul landscape of Alexandra’s Goddess archetypal circle. The mythological, Goddess Isis joins hands with Alexandra in an act of acceptance and inclusion. The Goddess Isis is revealing a complete circle, balanced and whole, containing all the archetypes of the feminine. This completed circle is shielded by the energy of *the wise, old ones who do not move*, meaning

trees on the green ray. The Goddess Isis at Center is a complete and balanced Goddess who is shield by powerful forces in nature. Alexandra is included in this event.

The singers of the song-lines complete the “walk about” of the Goddess region. They turn now to the northerly region of their soul landscape where they explore the ground place of the wisdom archetype of their souls.

The Sage Archetype

The singers of the song-lines depart the Goddess region and ceremonially approach the territory where the Sage archetype resides. Again, the travelers form a circle in the region and begin by facing in an easterly direction.

The Sage in the East

Isis receives nothing for a while. Then, she sees, “Just a blank face, with a diamond in the third eye.”

I receive the message, ‘You know.’ The diamond represents clarity and it is my birth gem. It is as if there is awareness here, that I already know the answers, and that this is all I needed to know. (Isis)

Shanti notes, “The sky is dark and the earth has a large concave pit.”

There is little room to stand. It is as if the ground is fragile and falling into itself. There are professional mourners, all women, dressed in black, wailing. They have black lace covering their heads. They are united by their sad wails. I feel helpless and afraid of being pulled into the center of this powerful scene. I see a bicycle pump to my right, but I do not believe in its magic to re-inflate this hole. I can not wail. I am voiceless. I turn and leave the scene. (Shanti)

Tortoise views an amorphous, wavy thing, shaped like a human form. “I can not get to it, but I appreciate the fact that it is present” (Tortoise). Alexandra’s experience of this region is that “of being in a desert with a bright, hot, sun shining downward.” She is with a group of people who are building a pyramid.

It is hard work, but not tiring. I know all the people, but I can not identify them. We are happy as we build the pyramid for a purpose. I do not know this purpose.
(Alexandra)

Isis is given the image of a being with clear sight, and she intuitively “knows.” The Sage in the easterly region is revealing to Isis that the third eye is clear, all seeing and all knowing. A more in-depth discussion of the third eye is contained in Chapter Six. When Isis resides in this region of her soul landscape, her vision is clear and she knows what is truth.

Shanti’s scene reveals that in this region, the sky is dark and the earth has sustained damage in the form of a concave pit. The ground is described as unstable and fragile, leaving only a small area to stand on. In this region of the Sage’s landscape, the wisdom grandmothers (usually garbed in white) are dressed in black, and they are mourning and wailing because of the damage to the Sage’s soul landscape. Shanti observes the scene, and, being voiceless, is unable to join in. She feels powerless to intervene in anyway, so she leaves. The soul landscape is damaged, unstable, fragile, leaving only a small region to stand on. The atmosphere is dark. The wisdom grandmothers, *the ancient ones*, are present and attending to the region. Shanti is voiceless and powerless, and she chooses to leave the scene. Shanti is not ready to face the meaning of the symbols embedded in the damaged ground in this region of her soul’s landscape. The lessons will be learned later when the time is right.

Tortoise catches the glimpse of a being in this region, but no details. She is glad that something human is present. The Sage remains unknown, distant, and unknowable at this time. Alexandra is in a hot desert, building a pyramid. The Sage’s soul landscape in this region is usually cold, winter - like, and the scene is usually complete. Alexandra and the group who help her are working fast to complete a structure in difficult

circumstances. Alexandra is aware there is a time-line to meet in the building of the structure, in this case, a four sided pyramid.

Hall explores the spiritual significance of the pyramid (1928/2003). The word *pyramid* is derived from $\pi\acute{\upsilon\rho}$, meaning *fire*, signifying the “One Divine Flame, the life of every creature” (p. 116). It is “a fitting emblem of eternity itself” (p. 107). The entire Pyramid is “an example of perfect orientation and (it) actually squares the circle” (p. 111). “The sides of the pyramid face the four cardinal angles” (points on the perimeter of a circle) (Hall, 1928/2003, p. 116). So, the pyramid sides represent faces, or planes, of the soul landscape contained within the sacred sphere of the soul. These pyramid planes face outward from the cardinal points of a sacred circle, and they are oriented to the movement of the sun and the stars.

The square base of the pyramid “is firmly founded upon Nature and her immutable laws” (and the base) “represents the four material elements or substances from the combinations of which the quaternary body of man is formed” (Hall, 1928/2003, p. 116). Hall is saying that the base, or foundation, of the structure is oriented to the cycles of nature and her laws. The four elements are earth, wind, fire, and water that form the four sided body of the embodied human. Hall explores the pyramid further:

The Mysteries taught that the divine energies from the gods descended upon the top of the Pyramid, which was likened to an inverted tree with its branches below and its roots at the apex. From this inverted tree the divine wisdom is disseminated by streaming down the diverging sides and radiating throughout the world. (1928/2003, p. 117)

The mystery schools teach that the higher beings send down their rays to persons who attain the structure of a pyramid in their soul landscapes in the north. Alexandra and her helpers are building such a structure under very difficult circumstances. Once the

structure is achieved, the rays from the higher beings descend through the pyramid and disseminate throughout the world. The archetypal pyramid in Egypt stands as a reminder of a culture that endorsed the spiritual significance of such a structure. Hall describes it as, “Eloquent in its silence, inspiring in its majesty, divine in its simplicity, the Great Pyramid is indeed a sermon in stone” (p. 107). The pyramidal structure is completed by a capstone, shaped like a miniature pyramid sitting on top of the Great Pyramid. This capstone is the epitome of the entire structure (Hall, 1928/2003). The pyramid is analogous to the universe and the capstone to mankind. In the soul landscape of the Sage, “the mind is the capstone of man, the spirit the capstone of the mind, and God – the epitome of the whole – the capstone of the spirit” (p. 117).

Applying Hall’s statements to Alexandra, Alexandra and her helpers are building the four sided pyramidal mind. Her spirit is the capstone of this structure. God, at Center, is the capstone of Alexandra’s spirit.

The temple is complete only when the initiate himself becomes the living apex through which the divine power is focused into the diverging structure below.
(Hall, 1928/2003, p. 117)

Alexandra and her helpers are forming the base lines of her soul landscape’s pyramid. She is traveling the circumference of her pyramid’s base, as she “walks about” the Sage’s archetypal circle. When she completes the exploration of the four bases, and when she extends the vertical line of her being upward through the center, the four sides of her structure will rise up and create a pyramid symbol, residing in her soul’s territory. The time-line she has been given is this life time. Her pyramid will stand as a symbol of the eternal, centered and majestic, in her Sage’s soul landscape. By building the structure of a pyramid, Alexandra will enter the tabernacle of the “second birth,” the place where

“wisdom dwell(s) in it as God dwells in the hearts of (hu)man(kind)” (Hall, 1928/2003, p. 118). Alexandra is becoming a pyramid, the One Divine Flame, the burning light in every creature, and the burning Fire from With-in.

This “Fire from With-in” brings about “total awareness” and “total freedom” (Ken Eagle Feather, 1995, p. 54). This state of awareness occurs when the individual stretches awareness over the entire energy body. Meadows describes it as

Fire, whose radiance is like the Sun’s...Fire also has a transforming nature, like Spirit, and reaches upwards like spiritual principles and ideals. It could be likened to the spiritually-oriented consciousness of the Higher Self. (Meadows, 1998, p. 139)

Building a pyramid carries the meaning of building a fire in the soul of a person who is reaching upward to their higher self. Alexandra’s Sage is building a fire in Alexandra’s soul territory.

The Cherokee people are carriers of the sacred flame. The Cherokee are “the fire-keepers of the sacred light, responsible for rekindling the fire of clear mind and right relationship,” that is the Fire of Wisdom (Ywahoo, 1987, p. 1). During the forced migration of the Cherokee on the Trail of Tears, the original sacred fire was carried by the holy people of the tribe to the new territory. From the first day when spirit made the Cherokee fire-keepers, the fire has never been allowed to go out.

That fire is the breath of life, it is the manifestation of pure mind. It is the clear light of things in their essential truth. The fire is the strength of the people, a symbol of the wisdom fire...Its significance, the fact that it is kept burning, is the energy that has kept this planet intact...It is the Mystery made manifest, it is the stirring of thought into action. (Ywahoo, 1987, p. 25)

Alexandra is building a fire in her soul which represents a complete, holy mind, perceiving truth and acting according to its principles. Alexandra and her helpers are building a structure that signifies the One Divine Flame in which she is consumed and

becomes one with it. She will sit at the center of this flame, and like Rumi, listen to the firewood and flames arguing in the blackness, while she resides in radiant light.

In the easterly region of the Sage landscape, Isis finds a diamond in a third eye telling her the Sage has a clear mind and third eye. Tortoise's Sage is unknown and unknowable at this time. Shanti's Sage is damaged and the grandmothers are mourning over the region. Alexandra finds that her Sage is building a Divine Fire in her soul. The singers of the song-lines turn now to another region of the Sage's archetypal circle.

The Sage in the South

Moving to the southern region of the Sage soul landscape, Isis hears a sound, like a tribal horn calling; then, the words, "LISTEN, be patient, and wait."

I see the image of small, white, birds' eggs and then, seeds. This made me think of great potential and the need to be patient and wait for the right time to release this energy. (Isis)

A tribal horn sounds, calling to a gathering a re-collection of its members. Isis hears, "Listen, be patient, and wait." To be called to re-collection of being asks the called to attune her being to the ground of silence. "Recollection makes possible a new beginning" (Levin, 1989, p. 74). The Sage in the southerly region is disclosing to Isis that she is being called to wait for the coming of her potential to reach its peak and be released as creative energy. It is a capacity that is forgotten. To re-collect the forgotten is

a preserving that forgets, but carries a *trace* of that which, from the very beginning, has always already been concealed, keeping itself in the preserve of the inaudible. (Levin, 1989, p. 75)

The Sage reveals her nature as one who holds the power to generate and produce new life, or new life forms, when the time is right. Isis finds the inaudible *trace* that carries her back to

the region of the inaudible where her true nature resides. She is able to attain this because of her capacity to be silent.

Shanti views herself standing on a beautiful beach. The air is clear and crisp, and the sand is squishing up between her toes.

In front of me is a large river, but it is behind glass, and I can see it from the top to the bottom, like an aquarium. The water is dark and foul colored and the surface is deceiving as all of the pollution and lifelessness is observed below the surface.

(Shanti)

Shanti's Sage in the southerly region discloses a "re-collection" of being experienced as a shift of perception of the same scene and as a deepening of experience of the ground of being. Shanti views the scene deceptively, first from an ego-centered perspective that then alters to a re-collection of what is present just below the surface. Levin (1989) explores this phenomenon when he relates:

Our listening (viewing) can *at any moment* effortlessly shift from ego-centered ways of structuring into the Self's more 'spacious' ways of hearkening (seeing) simply by a spontaneous 'recollection' that attunes us to the ground, the open dimensionality of the ontological difference, so our hearkening (seeing) can at any moment *forget* this field of difference and *fall back* into ego-logical modalities of ontological indifference, momentarily distracted, momentarily entangled once again in old patterns of desire, or totally immersed in instrumental relations. The difference between these two ways of listening (seeing) is a difference in their grounding, their dimensionality. (Levin, 1989, p. 56)

Shanti observes the shift in the grounding and dimensionality of the Sage's nature of being in this region. On the surface, all is well; however, protected by a clear shield, Shanti views the nature of the Sage's river below the surface of the water. It is dark, dirty, polluted, and lifeless, signifying that the river, or emotions of her Sage's *Dasein's*, is encoded in the embodied ground of the Sage's being with un-recollected damage. Because of Shanti's capacity to view the difference in the levels of re-collection, she has the capacity to assist the Sage in cleaning the river just by viewing the scene and recalling the events that produced

the lifelessness in the scene. Shanti has the power to take back the river and make it whole and clean.

Tortoise experiences herself as a whale, swimming and diving in a deep, deep blue ocean. “I feel the water flowing along my smooth, black skin. There’s nothing else there except me and the water.” Tortoise becomes a whale experiencing the ocean flowing over her skin while she dives and swims in the deep. The whale is a symbol of one who can dive very deep in the waters of the unconscious. Tortoise is comfortable, and at home, in this place. She experiences the fountainhead of her soul because of her ability to travel so deeply within her nature. This fountainhead of soul is a tabernacle of a different kind of intelligence, a different way of knowing the self. Rumi speaks of different forms of intelligence when he says:

There are two kinds of intelligence: one acquired,
as a child in school memorizes facts and concepts
from books and from what the teacher says,
collecting information from the traditional sciences
as well as from the new sciences.

With such intelligence you rise in the world,
You get ranked ahead or behind others
in regard to your competence in retaining
information you stroll with this intelligence
in and out of fields of knowledge, getting always more
marks on your preserving tablets.

There is another kind of tablet, one
already completed and preserved inside you.
A spring overflowing its springhouse. A freshness
in the center of the chest. This other intelligence
does not turn yellow or stagnate. It’s fluid,
and it doesn’t move from outside to inside
through the conduits of plumbing-learning.

This second knowing is a fountainhead
from within you, moving out. (in Barks, 1997, p.178)

Tortoise's whale can reach the inner tablet already completed and the coded knowledge on the flesh of being. The whale's journey is guided by its knowledge of the pulse which leads to its truth. Like the salmon, the whale has the ability to swim to the center, but, unlike salmon, the whale's journey takes a deeper course into the heart of the Creator. The Sage is showing Tortoise she has the ability to travel with whale to the springhouse of her being. It is a journey that can reveal her soul's history and purpose. Once found, this fountainhead becomes a source of being where energy can spring outward to others.

In the southerly region of the Sage's landscape, Alexandra observes "a brilliant light emanating from a cabin at the center of a dark forest."

Inside the cabin is the older version of the mythical Isis. She is cooking over a fire. I see that the light source is coming from the cooking pot. (Alexandra)

Alexandra is inside the mythical home of Isis where this great mentor is cooking food over a fire at center. Alexandra can perceive that the light source in the cabin emanates from the cooking pot that Isis stirs. The activity of focus becomes the light source.

Alexandra is shown by this image that whatever becomes the center of attention, in the southerly region of her Sage's landscape, takes on the light projected to it by the Divine fire and Isis.

In a poem entitled, "*The Real Work*," Rumi makes a distinction between labor that sustains physical life and the work of the soul (in Barks & Green, 1997). This poem helps to unfold the meaning of work that Isis is teaching Alexandra in the cabin scene.

There is one thing in this world that you must never forget to do. If you forget everything else and not this, there's nothing to worry about, but if you remember everything else and forget this, then you will have done nothing in your life. It's as if a king has sent you to some country to do a task, and you perform a hundred other services, but not the one he sent you to do. So human beings come to this world to do particular work. That work is the purpose, and each is specific to the person. If you don't do it, it's as though a priceless Indian sword were used to

slice rotten meat...Remember the deep root of your being, the presence of your lord. Give your life to the one who already owns your breath and your moments. If you don't, you will be exactly like the man who takes a precious dagger and hammers it into his kitchen wall for a peg to hold his dipper gourd. You'll be wasting valuable keenness and foolishly ignoring your dignity and your purpose. (in Barks & Green, 1997, p. 22)

Isis is revealing to Alexandra the connection between fire, the breath of life, and its relationship to soul work. When people re-member through "re-collection" to perform the particular work that is specific for their soul, the work becomes the Divine Fire, is the source of light, to their own souls, and it shines for those around them. By giving her life to this Divine Source, through performing the work that makes her a channel of fire, Alexandra can become a priceless sword and fulfill her purpose. She gains great, spiritual dignity by this pursuit.

In the southerly region of the Sage's soul landscape, the singers of the song-lines re-collect images that speak of the nature of their soul's landscapes. Isis hears words of guidance, calling her to re-collect aspects of her being. Shanti views differences in the Sage's levels of grounding and dimensionality. Tortoise finds a place of deep reflection and power. Alexandra is instructed in the secret value of work. When work is placed in the pot over the Divine Flame, and Isis stirs it with her own energy, the food becomes sacred. The Sage is asking Alexandra to learn from this example.

The Sage in the West

Completing the work in the southerly region of their Sage's soul landscape, the singers of the song-lines journey next to the westerly region of this archetypal circle. Isis notes plush, green ivy, growing on a wall, and small, white flowers blooming.

There is the sensation of movement. I see a dancer leaping, and I feel exultation, the need for action, and a sense of great ability. (Isis)

In the westerly region of the Sage's soul landscape, Isis finds movement, dancing, and activity. She feels empowered in this region of her soul's landscape. This image calls to mind the example of the whirling Dervish mentioned earlier, and how a centered Dervish's dancing brings light and life to those around him. Levin (1985) argues:

Once our (experience of) motility has been grounded in ever-deepening understanding of the topological presencing of Being, our motility as such may become the principle medium and metaphor for the journeying of an authentically individuated Self. The Self's motility is...the poetizing motility of someone gracefully following his own path, and passing through the world in a way that somehow enriches all the beings of earthly dwelling. (Levin, 1985, pp. 105-106)

The Sage, in Isis' westerly region, discloses that movement is a metaphor of the Self.

Movement can be a mode for taking a "walk about," similar to that performed in the Sun Dance, or walking a labyrinth. When motility is based on an understanding of the ground of being, the Self's movement becomes an expression of centered grace that touches and enriches all. The Self's motility is a dance, much like that of a centered Dervish, blessing all in the surroundings. Isis has the ability to use movement as an expression of sacred motility in the Sage's westerly region.

When Shanti contemplates the same region of her soul landscape, she walks into a large banquet hall, and before her she views a long table covered with a white cloth. In the center of the table is an oversized, pewter chalice, engraved with the word, 'HOPE.' The chalice is filled with milk.

I can pick up the chalice. Under the table are little children who are hungry, dirty, and disheveled. I lift (the chalice) and pour the milk into their hungry mouths. My heart is breaking. (Shanti)

Shanti is given a chalice of HOPE that can nourish the children of the world. This image recalls the Chalice Meditation in Chapter One. The scene can hold the meaning that Shanti's soul work may entail owning and using the HOPE chalice to feed the spiritual souls of

future generations of children. The chalice can signify the nature of Shanti's voice, and the potential of becoming a channel of HOPE. The chalice symbol can signify a soul whose voice has a special purpose.

Harris (1991) remarks on the nature of the voice of someone who is a chalice carrier. They are speakers of spiritual truth, prophets for the region in which they live. "True prophets aren't interested in tours through the elegant mansions of the mind; their mission is to take us to the slums so that we can get some sense of the actual *faces* of human suffering" (1991, p. 127). Shanti sees the condition of the children and weeps from "a breaking heart." When her heart heals, perhaps knowing the gift given by this vision will lead to the future use of the gift. Shanti can become a powerful voice providing food for all children. Her chalice is the source of nourishment and HOPE, speaking as a channel on behalf of the children. A prophet's voice has a special source.

The voice (is one) that God has lent to the silent agony, to the plundered poor, to the profaned riches of the world. The voice is not the prophet's, however, nor is it our own. For it is God who rages in prophetic voices, and when one of those voices is ours, it is God's voice raging *in us*. (Harris, 1991, p. 127)

Shanti's voice can provide food for the children with milk that satisfies all hunger. She can use her voice as God's channel to rage against the injustice of humanity that starves its children. Owning the chalice will be a great test in her life.

In the westerly region, Tortoise views "a dry, arid, barren, hot land, clear to the horizon, in all directions, as I turn completely around."

The land looks dusty and unfertile. There is no-thing everywhere. A lonely, lost feeling overtakes me there. (Tortoise)

Tortoise's Sage is disclosing an 'ontical affliction' that

Specifies the layout of opportunities for deepening, enhancing, or expanding our perceptual life *as* an experience of Being. The goal of the diagnosis is to recognize

and make explicit the various disorders and afflictions of everyday life to which our visionary being is subject...it (an ontical affliction) requires that we go deeply into our 'bodily felt sense' of the visionary experience; that we go very deeply, and with trust, into the unsatisfactory feeling and attunement characteristics of this experience; that we encounter the truth of this dissatisfaction in an open, enquiring manner; that we contact our need, and the great depth of our need, in that unfamiliar 'inwardness'; and that we respond, appropriately, to the 'felt sense' of what claims our attention, what we are needing, what lacking, what looking for. (Levin, 1985, p. 53)

Tortoise is in a lonely, no-mans land where no-thing resides. Her Sage is barren in this deserted region. "Being deserted (or "desert-ed") and knowing the pain of loss is one of the universal human experiences" (Harris, 1991, p. 94). Harris speaks of "the inestimable value to our spiritual lives of learning to ride with the times when pain or sorrow strikes us" (p. 94). It is a time to dwell until the rain returns.

Desert as a dwelling place is "a time for allowing ourselves to face what is *here* – a time to be still and be at rest...It is a time for allowing ourselves to *feel*, to let the hurt wash over us, like great, healing waters, so that the desert inside can be faced and accepted...These may even be times when we wait without love, and without seeking love, because that too might be love for the wrong thing. These even may be times when we know we must wait without feeling God's presence. (Harris, 1991, pp. 94-95)

This area of Tortoise's soul landscape has suffered great loss over her lifetime. Desert-ed can mean reaching a place in life when choosing an option, any option, is too painful. No possibility offers itself. One positive option is to remain still in the place and dwell in the darkness, naming its cause, facing the cause, and coming to grips with it (Harris, 1991). At this point, the mantra of the soul becomes "Rage, rage against the dying of the light" (Harris, 1991, p. 95). When we pass through this dark-night of the soul, a powerful lesson is learned – that it is possible to walk through hell and survive, coming out healed and a more powerful spirit. After such an experience, we walk unafraid, no longer fearing loss or death. Tortoise is wounded and in a dark and lonely place in this region of Sage's landscape. She has a painful lesson to assimilate to bring healing to this sacred region of her soul.

Alexandra meets an elderly man pushing a book cart, returning books to the shelves of a library.

It is dark outside and a candle is the only source of light inside. An elderly woman is directing the man where to put the books. They are communicating without words.
(Alexandra)

Alexandra is in a place of learning where an elderly man and woman oversee the books it contains. She notes that these two communicate without words. The elderly woman, an aging Isis, knows where the knowledge is to be stored. Again we see the possibility that Alexandra has access to the Acacia Records, a storehouse of all the ancient records of the Mystery schools and a repository of their knowledge, since the library theme and being mentored by Isis are recurring images in her meditations. As she continues to dialogue with Isis regarding these books, she may open one and begin to read the knowledge of the ancients. Her knowing indicates she is aware of the silent communication that occurs between souls in *woniya waken*.

The Sage in the North

Continuing the “walk about,” the travelers explore the northerly region of the Sage’s soul landscape. Shanti views the words, “**NOT-READY.**” “I feel more protected than barred.” Isis is given the images of a tall bishop’s hat, two crossed swords, and a shield.

There are strong forces at play. There is the knowing that I am protected from negative forces, that offense is more important than defense, and that there seems to be a lot of male energy here. There is the sense of strength, but not unnecessarily force. There is also the sense of using the culmination of everything that has been previously learned. (Isis)

Tortoise sees the northern lights shimmering in the night sky.

I am afraid down to my soul. The northern lights are awing in one sense of the word, meaning frightening and overpowering. A terrible swift sword comes to mind.
(Tortoise)

Alexandra meets a medicine man and a priestess dressed in animal skins. They are in the Amazon jungle accompanied by a jaguar.

They are building a structure in the center of the jungle from books. The jaguar stands guard protecting them and the structure from danger. They are working quickly as if there is a dead-line looming. There is a need to build the structure and they are happy to do it. (Alexandra)

In the Sage's northerly region of the soul landscape, Shanti is told to stay out. She feels protected by this warning. When the time is right, she can revisit this place. Isis views the image of a spiritual leader's hat. It is a bishop's hat, a mid-level leader of the church. The image of the cross-swords indicates protection from harm, as does the shield. She is aware that the energy in this region is masculine and that it is offensive in its nature based on accumulated wisdom. A wise, protected, strong, spiritual leader resides in this region of Isis's Sage landscape.

When Tortoise enters the northerly region of her Sage's soul landscape, the image of the Northern Lights shimmering in the night sky frightens her and she feels overpowered. Tortoise is able to see rays of light in the sky and is learning the qualities each ray carries. Seeing these huge bands of light covering the night sky brings to her mind the notion of a mighty swift sword. Tortoise has shared her love and affection for the wilderness in other regions of her soul. Her experience of Sage in this region reveals she grasps the mighty power of the rays of energy that enter through Father Sky. She intuitively knows their power and in this instance is afraid of what she sees in the wilderness. Tortoise experiences fear in this region of her soul because she intuitively knows the power seen is overpowering in nature.

Alexandra's experience in this northerly region of Sage's soul landscape calls to mind the building of a pyramid she shared earlier. This time she is in a jungle with her

guardian, the jaguar. She is helping to build a structure made of books, and again there is a time-line to face. This region of her soul is lush and protected. She has helpers with her, and the structure is less defined than before. What is of significance is that the structure is made of books, meaning spiritual knowledge and learning. Her mentor, Isis, is not identified as present, but implied, because Isis is the Goddess of Wisdom. The travelers complete this exploration and turn to explore the experiences of Sage in Mother Earth.

The Sage in Mother Earth

The singer's of the song-lines turn their attention to the territory identified as the Sage's soul landscape in Mother Earth. Shanti finds herself in the middle of a grassy field where there are steps leading down into the earth.

I walk down and enter a room created by tree roots. There is a fire burning in a hearth made of clay. A colorful Mexican hammock hangs from the large roots. It is cozy, warm, and comfortable in the tree house below ground. I curl up in the hammock exhausted. (Shanti)

Shanti moves easily downward into Mother Earth where a place of warmth, rest, and comfort is found. The Sage in Mother Earth reveals its nature as a tree rooted deeply in Mother Earth with a central fire burning on a hearth. A place of rest is provided where Shanti can recuperate after an exhausting journey above ground level. To recuperate means to reassemble oneself into the original order of Being. Recuperation allows the body to calm its frantic movement so that "we reacquaint ourselves with our breathing bodies, then the perceived world itself begins to shift and transform" (Abram, 1996, p. 63). The silent, resting body promotes a shift in perception and allows a transformation of awareness to occur. The rested body recuperates from its stress and recaptures the total scene of existence. Abram (1996) describes this state:

So the recuperation of the incarnate, sensorial dimension of experience brings with it a recuperation of the living landscape in which we are corporeally embedded. As we return to our senses, we gradually discover our sensory perceptions to be simply our part of a vast, interpenetrating webwork of perceptions and sensations borne by countless other bodies. (p. 65)

Shanti's Sage is grounded in Mother Earth inside an ancient tree where the Divine Fire burns brightly, and the Sage is provided a place of rest. Resting in this region of the soul landscape restores Shanti's being and promotes the recuperation of her awareness of the life forms that surround her in the Sage's landscape. The significance of ground and the Divine Fire are discussed earlier in this Chapter. The notion of resting in a region for restoration and recuperation of self and being recalls Trungpa's notion of attentive, silent, being in the presence of the Other related in Chapter Two. Here, Shanti is invited to recline in a horizontal position (the death asana yoga posture) to restore her soul and experience the nature of the Sage in this region. The Sage is telling Shanti:

I am an old, wise one, grounded in Mother Earth in the form of an ancient tree. At the center of my being a Divine Fire burns. I am a place of rest for you. I invite you to recline here to rest and know me by being in my presence.

Isis views water, a pond, and a waterfall. There is a rippling out from the center of the water (indicating the presence of a being in the water).

There is an image from Jack & the Beanstalk where the beanstalk is growing up fast and tall, making a ladder. There is lots of movement in the forms of circles and a labyrinth, but instead of going inward, the movement is outward, away from center. (Isis)

The importance of water manifesting in all its forms is discussed earlier in this Chapter. Isis is very connected to water, and her Sage in Mother Earth is as well. The image of a structure growing into a ladder in the landscape reveals that the Sage in this region provides a support for ascending into higher regions of being. The energy in this region moves outward from

center in a circular movement away from the source, implying that the Sage is generating energy that disperses to the surrounding regions.

When Tortoise approaches the Sage in Mother Earth, she knows that she is in a nest. “I do not see anything, or feel anything, or know my position in the nest. I am just there.” Nesting is a circular form of cradling, or homing, which provides for the nurturance of young birds and some families. The nest dwelling is built in the round like a Hogan which Casey describes as an “archetypal case of dwelling in a built place” (1993, p. 113). A hogan is an “earth-covered Navajo (circular) dwelling” (Morris, 1981, p. 627). What is significant about this scene is that Tortoise’s Sage is grounded in Mother Earth. The vision reveals that the Sage functions as a nurturing place for beings. Tortoise expresses a knowing that encompasses the notion of embodied awareness of being without the use of other senses.

In the region of the Sage in Mother Earth, Alexandra sees an image of Mother Earth (viewed from outer space).

There are tunnels in the earth from each of the four cardinal directions. They converge in the center where a large circle is formed. From the circle comes a bright, white light. It warms and sustains the earth. A figure in dark robes, like a Franciscan Monk, looks on and is pleased. I am standing behind him and do not see his face. I sense he is a good person. (Alexandra)

Alexandra’s Sage is unfolding to view the energy body of Mother Earth in the shape of a Sun Dance circle. The central axis of Mother Earth warms and sustains all the earth with her Divine Fire at Center. The energy formation is a complete circle with the four archetypes at the Four Corners, converging to the central axis and producing the great energy tree at center. The Earth Mother Tree is discussed in more detail in Chapter Six. The Sage is telling Alexandra that he is a member of a religious order who oversees the functioning of the energy body of Mother Earth. Alexandra identifies the monk’s nature as “goodness.”

Alexandra is observing the scene and being mentored by the monk. The traveler's complete their exploration of Sage in Mother Earth and prepare to move on to the polar opposite in the archetypal circle.

Sage in Father Sky

The travelers embark on a "walk about" to explore the Sage's soul landscape in Father Sky. Shanti sees herself lying face down in the dirt.

I cannot raise my head to look up, or roll over. I can breathe and I am not uncomfortable. I intellectually know there is a sky, but at this time, it is to my back, and I am not allowed to see it or to experience it. (Shanti)

Shanti's Sage in Father Sky is a place unseen, unknown, unrevealed, and not experienced. Shanti's position is the opposite of the one noted when she explores the Sage in Mother Earth. In Mother Earth, she rests in a horizontal position on her back. Here in Father Sky, Shanti faces the ground, unable to move, with her back to what is above her. Earlier in this Chapter some of the mythological qualities of Father Sky are noted. What are some other qualities associated with Father Sky that might explain Shanti's experience?

Father Sky is a masculine archetype, and this archetype's position is above and over the Mother Earth archetype, giving her warmth, life, balance, fertility, support, protection, and love. In terms of an energy sphere, the two unite to create a whole. How might the balance between these two great forces be disturbed to such a degree that perception of their interconnected relationship, albeit polar opposition, becomes distorted and misinterpreted? Levin's (1989) discussion of the masculine archetype, Cartesian Metaphysics, and the rise of narcissism may hold some answers to Shanti's experience of this region of her soul landscape.

Levin relates that during the Renaissance, narcissism began to rise in Western culture. Narcissism is defined as a will to power; it

equates reason and justice with power, represses the body of feeling, denies the life of the spirit, reduces the Self to an ego which is socially adaptive but fragmented and self-alienated, and empties the Self and its world of all meaning and value. (Levin, 1989, p. 11)

“Cartesian Metaphysics...conceived the Self as a (tacitly masculine) ego supremely sure of itself” (Levin, 1989, p. 11). Gradually, narcissism gained power as a philosophical form of reasoning resulting in the inflation of the masculine ego, domination of the masculine perspective in society, and an increase in the power of the masculine voice to influence language, politics, science, art, religion, law, and culture in Western civilization. In contrast to the symbolic mythological description of the notion of a balanced, supportive, Father Sky, Cartesian Metaphysics and narcissism give rise to a distorted and oppressively dominate conception of the traditional, masculine archetype of Father Sky. The re-conceived notion of the masculine Great Self supports the qualities of patriarchy, dominance, control, and violence; and its evolving symbolism equates the immerging, philosophical, masculine archetype of Father Sky to the notion of an all - powerful, male, God-head. The conceptual shift to a “power-over” model resulted in a wrathful, all-powerful, dominant, male, God-like, figure head, possessing the ability to control through power-over relations with others. It is a narcissism that uses logic and reason as tools to dominate, and a model that holds the ability to dispense justice, according to a rigid code of laws formulated to support the foundations of Cartesian Metaphysics and narcissism. The Great Self of the soul landscape in a society dominated by this model reflects the nature of the behavior and activity of such a culture.

The notion, of an ancient archetype of the mythological Father Sky used to explain the balanced forces of the universe and the energy body of the Creator, does not exist in the current traditions of Western culture. The notions of interconnectedness, holism, and reversibility of relations are lost. Philosophical thought progressed to mechanistic reasoning that supported an imbalance in power in the soul, bringing about the condition of a “Self locked into a world of self-defeating, virtually schizophrenic dualisms” (Levin, 1989, p. 12). The ancient, conceptual model of the Great Self is replaced in Western society with a masculine, power-over *Logos*. The being of the Narcissistic-Self reflects the imposed state of Being residing in the Logos of the culture. The Narcissistic-Self is crippled, handicapped and fraught with internal conflict because of the imbalance. The capacity to explore the meaning of one’s existence is damaged because the capacity to think with balanced clarity is missing. The reasoning mind is split by dualistic thinking. The fundamental ground of being, the great feminine archetype, is absent from consideration or is devalued and negated. Western culture “has adopted the historical form of a monadic ego and totally identified itself with the ego’s will to power – a will to master and dominate” (Levin, 1989, p. 14).

Revisiting prior explorations that Shanti has taken reveals a soul solidly grounded in the feminine archetype; in fact, it reveals a person who digs in the ground of her being often to find the jewels hidden there. Shanti’s back is turned against the Western culture’s masculine archetype because of her embodied, lived experience of its abuses to the sacred feminine. The patriarchal nature of Western society is such that Shanti does not even look at it, or turn to consider its nature. Shanti “gives her back” to this patriarchal posture, knowing it is a soul killing, monster masquerading as a Sage. This negating patriarchal monster can be a powerful teacher in Western society for the female who wishes to learn discernment of

her soul. When a Western female beholds the Western culture's patriarchal archetype in vision, she sees a rage-filled being with lava spilling from its mouth, burning all that it touches. Shanti knows the truth of the nature of the culture in which she lives. A future lesson for her is the repair of the damage done to her soul and the retrieval of the presence of the great, Father Sky archetype to balance the power of her grounding in Mother Earth. The traditional, great Sage in Father Sky can guide her then along the Milky Way path through the heavens.

Isis' Sage in Father Sky reveals a scene of the North Star, a compass, a plant orienting to the sun, and she observes the throwing of an arrow toward a bull's eye.

This made me think of the concept of 'sinning' as in archery, (meaning) 'to be off target.' There is the notion of having to choose the right target. I recalled *The Education of Little Tree*, where the boy is separated from his grandparents, and they tell him to look to the North Star to remain connected to them. I feel a sense of strong connectedness. The compass evokes the sea and the ability to find one's way. (Isis)

This Sage is a lode star, a guiding beacon that points the way allowing Isis to journey through multiple dimensions in safety, always providing her with a guiding light to find the desired destination. Not only can this Sage guide her in the heavens, but it can do so on land and sea. The image of the compass tells Isis that the Sage is familiar with the Four Corners of the soul and can guide her to any location in her soul landscape safely. The Sage is like a plant in her orientation, leaning to the sun for energy; the Sage knows the location of the center of all being and can guide Isis to the source. The arrow going to the center of the bull's eye tells Isis that the Sage's aim is on target, hitting the center easily with directed intention. Isis is strongly connected to this great Sage of her being.

When Tortoise travels to Father Sky, she is given the image of a North Wind, blowing a cold, breeze outward. "I recall a picture from a child's book I had when I was a

kid of the North Wind.” The image from the child’s book is stored in the soul landscape in Father Sky. The nature of the Sage in this region is that of a being who blows coldness (the wisdom contained in winter) towards its surroundings. Meadows relates:

The influence of the North Winds is paradoxical for it is seen solely as the cold air that turns water into ice...It is hidden, internalized power that works unseen and unfelt. It is power whose energy penetrates down into the dormant seed that lays ‘asleep’ beneath the Earth’s hard and frozen surface but is being purified and prepared so that it will be seen to burst into new life when the Sun returns to cover the Earth in a warm embrace. (Meadows, 1991, p. 211)

Tortoise associates the Sage in Father Sky with the North Wind blowing. The Sage is revealing to her the power of the cold wind to purify the earth, preparing it for the coming spring and life’s renewal. The Sage is telling Tortoise that the nature of the wind in this region prepares the soul landscape for rest and renewal of her being.

Alexandra sees the Franciscan monk figure in robes hovering over the earth.

He is warming the earth by his presence. He is listening to the sky beings, speaking about the happenings in the Four Corners of the earth, and he is advising them on how to keep their areas safe and fertile. He speaks to the eagle in the east, the bear in the west, the lioness in the south and the jaguar in the north. They are all honored to hear his words and go back to their (respective) corners and carry out his instructions. (Alexandra)

The nature of Alexandra’s Sage is revealed as a being who dresses as a Franciscan monk.

This holy being has the ability to hover over the surface of the earth and warm it by his presence. Ywahoo (1987) describes a person with these qualities as a person who could be a member of the eighth tribe of the Tsalagi Nation. Such persons are

Ambassadors (from)...other realms, having access to consciousness. Planetary understanding; assisting in planetary weather system, distributing energy for the benefit of all beings. (Ywahoo, 1987, p. 11)

Each tribe “exemplified a particular vortex of activity, a particular creative energy, all moving cohesively together” (p. 10). Alexandra’s Sage in Father Sky is a being from higher

realms who counsels the overseeing sky beings, Kuchinas, regarding the balance of energy in their respective realms. Alexander can learn of these regions by observing the activity of this higher being. The travelers complete their exploration of the soul landscape in Father Sky and prepare to move on to the region of the Sage at Center.

The Sage at Center

Having completed their “walk about” in the major regions of the Sage’s archetypal circle, the singers of the song-lines reach the sacred ground of the Sage at Center. Shanti views herself standing between two very strong ropes that have snapped.

I have the end of each and am trying to pull them together so I can knot them. I’m not strong enough to do this. The ‘push me’ and ‘pull me’ gap is enlarging. I am being stretched, but afraid to let go. I am aware of broken ties in every direction, and there are many. I see the pain, and I know that letting go is the only option, but still I cling to the overwhelming sadness. (Shanti)

The ropes are broken because of the tension. The ropes are Shanti’s connection to the energies that represent the polarities within her soul landscape. The dis-ease between the masculine and feminine archetypes within her soul is so extensive that Shanti’s ability to maintain connection to these forces has ended. She is not strong enough to reconnect them at this time. She feels the “push and pull” of the opposing energies and realizes the separation between the two energy forms is increasing. Shanti is experiencing “rope burn,” but she continues to hold on and be hurt by the forces. She sees many, broken ties and much pain in every direction of her soul landscape. Her Sage at Center counsels her that “letting go” is the wise choice, but some aspect of her being requires more time to learn the lessons in the present situation. She remains stuck, experiencing overwhelming sadness and the fear of moving on. Shanti is not prepared to listen to the Sage at Center, and she clings to her present state of being and the pain it represents.

Levin (1985) would say that Shanti is experiencing a crisis where her existential decision making is being called to being. According to Levin (1985), “Being ‘claims’ us by calling each mortal into the deepest recollection of that which has been most deeply excluded from ‘normal’ everyday existence” (p. 102). Shanti’s Sage at Center takes her to a place in her soul landscape where the dis-ease between her polarity aspects is being played out in her soul. Shanti will “move through the field” and be “ineluctably opened to feeling” and “enabled to move with the enlightenment of its grace” (Levin, 1985, p. 103). Levin is saying that Shanti’s being is being claimed and called to a deep reflection on the imbalance in her soul landscape. She will pass through this imbalance and be opened, and this opening will enable her to move on because of the awareness she gains from knowing the nature of the imbalance that exists. Levin (1985) counsels:

Our decision *is* how we live: how we are moved to comport ourselves, how we bear witness to that which has moved us, the kind of stand we take, and the various postures and positions by which we continually manifest what we have understood of the attunement. The calling...calls us into the region of existential struggle and decision (making). (p. 103)

Shanti’s Sage at Center is calling her to look at her life and make tough decisions that bring about change in the way she lives her daily life. The Sage reveals the tension, the pain, and the sadness in the Sage’s present existence in the soul’s landscape. The woman who chose the name that means ‘peace’ is being called to assume the courage and stance of an eagle warrior and fight for a more wisdom based existence.

The first image for Isis of the Sage at Center is a “Buddha (viewed) as a Chia pet with green moss covering him.” The second image is of “a cell with the nucleus surrounded by a protective membrane and containing other cellular components, like the DNA strands,” (Isis).

These images bring to mind the notions held by Zen Buddhism. There is action and inaction. Being in the moment and letting things unfold, but also, taking action. These seem contradictory, but I do not think so. (Isis)

Isis sees her beloved Buddha aspect as a container emitting the green ray which represents healing and giving of Divine love. The Chia Buddha represents the integration of the wisdom aspect of her Sage at Center. The second image reveals that this same wisdom aspect manifests at the physical level as a human cell that holds within its manifestation all the lived wisdom of her ancestors and the coded, potential for future life. These images show that this Sage is a container of Divine wisdom in the form of a religious philosophy, and also, that her Sage represents Divine wisdom in the form of a human cell. Isis associates these images with existing as a centered and balanced being, expressing an authentic *Dasein* while living in tension between action and inaction. Isis is comfortable existing in the apparent contradiction. Her Sage at Center is able to remain centered in the presence of conflicting polarity.

The existence of two images, so vastly different in nature, yet communicating an element of great truth, requires more discussion. Gadamer (1960/1991) says:

The image is important for us because it illustrates the crucial element in the nature of experience. Like all images, it is not entirely perfect; however, the imperfection of a symbol is not a shortcoming but the other side of the work of abstraction that it performs...The image captures the curious openness in which experience is acquired, suddenly, through this or that feature, unpredictably, and yet not without preparation, and it is valid from then on until there is a new experience. (p. 352)

In her openness to being, Isis is given two images that symbolize the nature of her Sage at Center. One symbol she associates with the wisdom contained in a religious philosophy. The other symbol, the human cell, is even more universal and encompassing. The abstraction of its meaning is that eternal wisdom is held in the encoded flesh of its being and that its wisdom is attained (or received, suddenly and unpredictably), because of its openness to

being. True wisdom imprints itself on the cellular level in the genes of embodied being and this knowledge is protected.

Tortoise finds “blackness” when she views Sage at Center.

There is complete blackness. I feel myself pushing through the blackness and finding only more blackness. I’m very discouraged. No matter where I turn, or how far I go, there is only blackness. (Tortoise)

When Tortoise begins this leg of the exploration of her soul landscape, the intent of her focus is to reflect upon the nature of her Sage aspect residing in this place. She finds no-place, no-thing, no-symbols, no-images, only “blackness.” In earlier explorations, some travelers find black holes, no-thing, and death. Usually, something is given to relate the color, feeling, or thought to an object or Other that opens up the meaning of the experience by giving dimension or context to its nature. Not so in this case. Casey (1993) relates:

The human body brings with it ...a ‘spatial framework’...a framework hard-wired within us...always already in operation when bodies become oriented in places...this framework is not merely that of the human body in isolation but is operative ‘with respect to the perceptual world’...it is a matter of *bodies as they already belong to places*. It is equally the case, however, that *places belong to bodies*. We witness this latter inherency in the phenomenon of body memory...body and place are *congruent counterparts*. Each needs the other. Each suits the other. *..place is where the body is*. (pp. 102-103)

What Tortoise describes as “blackness” is a place and a body deprived of a spatial framework and lacking in connection and congruency between the elements. Tortoise experiences what Casey terms “*horror vacui*,” a state of being that “afflicted Pascal and other place-deprived souls” (p. 104).

For Tortoise, the Sage at Center has not found a place to reside in the soul landscape, nor has this archetype become embodied. There is no connection between the place and the body, and congruency between the two does not exist. In his discussion of this phenomenon,

Casey speaks of the power of place and its ability to bring renewal: “we have the assurance that our own embodiment brings implacement...and reimplacement...*some place* is always forthcoming” (p. 104). Tortoise now knows the state of her Sage’s soul landscape and her body’s relationship to it. In time she may attend to her soul’s needs when she can muster the courage to make a change that allows the soul’s need for implacement and relationship to be addressed.

In the Center of the Sage’s soul landscape, Alexandra finds a large circle.

From this large circle there are four large tubes with outer circles connecting them. The Sage stands in the center of the circle. Jaguar, lioness, eagle, and bear are at the end points (cardinal points) of the radiating tubes. I am walking around the outside circle (the perimeter). We are being kept in balance by the center. The sky is bright, but not hot. We are feeling the warmth emanating from the Sage at Center.

Alexandra’s Sage at Center is whole and balanced. She views the contents of a medicine wheel and the manifesting powers that are contained at the four corners within the wheel. She walks the perimeter, being allowed to view the construction of the Sages’ archetypal circle. Alexandra’s Sage at Center is a powerful, faithful, and extremely well developed presence.

The travelers venture on a “walk about.” At each point of their Sage’s, archetypal circle, they become Sitting Bulls, resting in their soul landscapes looking at where they have been and what the journey has meant. Each woman re-calls the nature of her soul landscape, and each experiences the feelings and thoughts; the reflections and images brought to her. At times, suppressed memories surfaced, and associations are made. Significant persons and events are revisited. The travelers view the condition of their soul landscapes and listen to the needs of their souls. They allow themselves to be exposed, emptied, and replenished. The women become sacred vessels letting the blessings and

wisdom contained in their soul landscapes flow into their lives. Each takes a “walk about” along the perimeter of an archetypal circle and explores the four great aspects of being contained in the Four Corners. The singers of the song-lines move now to the regions identified solely as the archetypes, Mother Earth and Father Sky. In Chapter Six, the travelers explore the archetypal, parental regions of the universe and of their soul landscapes. Venture now with these singers of the song-lines to the regions above and below in the soul landscapes of their beings.

CHAPTER SIX: ARCHETYPES OF MOTHER EARTH AND FATHER SKY

The Earth Is Our Mother

As you walk your journey, do not forget to touch *Elohino*, Mother Earth. As you walk, let your footsteps fall lightly upon the ground. Come down upon your knees, press your hands gently upon her body, and feel her heart beating against your palms. Do not forget what she feels like, what she looks like, what she smells like, what she sounds like. Listen closely to her humming an ancient song that needs no words – softly, quietly. She will never ask you to come to her because that is not her way. She asks for nothing and offers everything. And she is always glad to see you when you come to her and sometimes she cries tears of joy to see her little baby once again, no matter what. And her tears flow freely, cleansing all that is. Let her tears flow against your skin, cool and sure. Do not forget what she feels like. She is your mother. (Garret, 1998, p. 187)

The singers of the song-lines embark now on a “walk about” that few Westerners ever venture to take. The reasons are many. Prominent among them is the lack of knowledge regarding teachings founded on Mother Earth’s being the source of life energy. Mother Earth is that hidden, taken for granted, unknown and unknowable, source of all life. From an energy perspective, she is the Great Mother, the archetype of absolute, feminine power. To align with this great energy source and experience her being takes the travelers to the mystery knowledge held in the ancient religions of old. To know her is to envision the Great Queen of the Universe. To be blessed by her is to realize that each woman is a reflection of this precious being. To know her energy requires the opening of the grounding cord that anchors women to the Great Mother. Many women do not know they have a tap root (or third leg) to this source. Between the travelers and this Great Being will be layers of prejudice toward the feminine absorbed from Western societies’ attitudes toward this great being and toward the role of women in society as it relates to power. Because of these attitudes, the travelers may express

confusion and experience culturally embedded imbalance in the soul landscapes as they uncover the encoded images stored in this region. For some, this journey may be a difficult one because of prior experience with negative role models. On a deeper level, others may find, embedded in their flesh of being, and encoded and transmitted in their genes, the scars of their female, ancestor's histories produced by centuries of abuse, fear, and hatred of the feminine archetype.

The singers of the song-lines explore this aspect of their soul landscapes using the archetypal circle as a model given in Chapters Four and Five. They take a "walk about" in Mother Earth, beginning in the cardinal point where the sun rises. To this beautiful Queen, I offer these words of love in adoration of her magnificence and in gratitude for her abiding affection and guidance.

Mother Earth in the East

When Alexandra begins the journey, she finds herself in a dark forest.

I am alone in the forest and cannot see because of the darkness. I feel I am being watched. I know that someone unknown is approaching me. I feel insecure and experience the need to keep a distance. I turn and walk quickly to maintain the distance, but no matter where I turn, the unknown continues to follow me. I feel that I must remain alert in order to protect myself from something that is approaching in my life – something that I eventually must face.

"Being watched by someone unknown in the darkness" calls to mind the notion of the unseen lurking as my eventual mortality. It is a projection of *Dasein* towards nullity or death. According to Heidegger, "Dasein lags behind its possibilities" meaning existence never exists before it is a fact (1926/1962, p. 330). "It (*Dasein*) never exists *before* its basis, but only *from it* and *as this basis*," referring to the fact that *Dasein* must exist as the basis of existence, or as "Being-a-basis," according to Heidegger (p. 330). Being-a-basis "means *never* to have power over one's ownmost Being from the ground

up” (p. 330) which is similar to the state being described by Alexandra as feeling “insecure and unable to distance” from an unknown threat felt in Mother Earth.

Alexandra in Mother Earth in the east has never had power over her own being from the ground up because she is not connected by her grounding cord to Mother Earth, and Alexandra does not experience her great power. Alexandra’s *Dasein* in Mother Earth is thrown into an existence of powerlessness, facing the possibility of existential nullity characterized by darkness and the feeling of foreboding.

Existential nullity has by no means the character of a privation, where something is lacking in comparison with an ideal which has been set up but does not get attained in *Dasein*; rather, the Being of this entity is already null *as projection*; and it is null *in advance of [vor]* any of the things which it can project and which it mostly attains. (Heidegger, 1926/1962, p. 331)

Alexandra’s Being is experienced as negated, or guilt ridden, because *Dasein* projects this negated existence onto the world and others in advance, prior to engaging the world and others. The experience of this projection of Being becomes a factual reality because of *Dasein*’s comportment to existence before the actual experience. The null projection reflects Alexandra’s comportment to her own existence as one of being stalked by the unknown. To compensate for this fear, distance, and guilt, she describes her existence as one who has profound care for all things. Her *Dasein* is expressed as care.

Dasein’s being is care. (p. 329)...entities whose Being is care load themselves with factual guilt, but they *are* guilty in the very basis of their Being; and this being guilty is what provides, above all, the ontological condition for *Dasein*’s ability to come to owe anything in factically existing. (Heidegger, 1926/1962, p. 332)

Alexandra’s existence is a life filled with care for others. Her vision describes her soul’s experience in the landscape of Mother Earth as one characterized by insecurity, darkness, paranoia, and distancing from others, because she loads herself with “factual” guilt. She

is in fact guilty in the core of her being because her soul's *Dasein* is contained in the manifestation of her polar opposite. Her conscious manifestation is one of "over caring" for others, producing an imbalance in the soul landscape resulting in "non-caring" and guilt. The polarities, between her soul and the manifestation of her being in the physical, are in oppositional imbalance. Alexandra exists in uncertainty between care and the guilt produced by non-caring. She is not centered with her Isis mentor on the throne between the polarities, but is caught up in the battle between conflicting opposites. Her ego manifests as "all caring," forcing her soul to live an existence of "non-caring" and guilt to bring about balance.

Shanti views a ladybug on its back in the garden when she enters the region of Mother Earth in the easterly region.

I look up at the flowers. I'm tickled to visualize the sacred geometry of their petals and stems. I know their beauty is the language of the Divine. I am surrounded. It is their diversity, vibrant color, petal shapes, and unique requirements that illuminate my space. I walk in silence with gratitude and awe. I am eternally grateful.

Shanti walks in a sacred garden surrounded by a Divine, symbolic language. Her attitude is one of prayerful silence, gratitude, and awe. She views the rays emitted from the body of Mother Earth through the jewels (flowers) that cover Mother Earth's robe. Each gem stone has special meaning and represents a unique quality of Mother Earth. Many are healers, and all are symbols of the sacred feminine. Shanti's soul landscape in Mother Earth in the east reflects a *Dasein* having deep reverence for this Divine Source, and it reflects a woman who acknowledges the divinity of all that is the expression of the feminine.

Shanti interprets what she views from the perspective of a “language of the Divine.” In this case, the communication is facilitated by Shanti knowing the symbolic meaning of flowers. Symbolic communication is very much like speaking in code; people who speak in signs and symbols understand the meaning contained in the communication. The communication can be extremely rapid compared to the use of words.

‘Communication’...is a special case of that communication which is grasped in principle existentially...Through it a co-state-of-mind [Mitbefindlichkeit] gets ‘shared,’ and so does the understanding of Being-with. Communication is never anything like a conveying of experiences, such as opinions or wishes, from the interior of one subject into the interior of another. Dasein-with is already essentially manifest in a co-state-of-mind and a co-understanding. (Heidegger, 1926/1962, p. 205)

Shanti’s experience of Mother Earth in the east is one of *Dasein*-with in a co-state-of-mind because she understands the language of the flowers and knows the meaning that Mother Earth is sending her through the use of flowers and their colors. The message she receives fills her with gratefulness and awe.

Isis relates as she ventures into this region:

I see a Bodhisattva in a bodhisattva position with her hands raised upward. There is like light (energy) shooting out of her hands. I hear the sound of a child’s voice, giggling. ‘Come out and play.’ There was a kite flying in the sky.

Isis’ experience of the soul landscape of Mother Earth in the east reflects her grounding in Eastern religion. The Bodhisattva in a bodhisattva position is the Eastern archetype symbolizing a great, feminine Deity. Her hands are raised upward in a gesture signifying praise and adoration to what is above. Isis views energy shooting from the Bodhisattva’s hands, indicating an open heart giving love to the universe. Isis hears the sounds produced by children and sees a toy (the kite) flying in the sky. The Bodhisattva’s gesture

of praise and adoration, with love beaming through the hands, can be likened to the open hearted, free-play of a child, marveling at the flying object on the wind. Isis is invited to participate in this remarkable experience. She is this experience.

When we think of the meaning of the nature of a gesture, or sign, that the Bodhisattva's hands and posture indicate, it can tell the viewer much regarding the nature of the entity making the gesture. Heidegger remarks:

With regard to the sign-phenomenon, the following Interpretation may be given: for primitive man, the sign coincides with that which is indicated. Not only can the sign represent this in the sense of serving as a substitute for what it indicates, but it can do so in such a way that the sign itself always *is* what it indicates. (1926/1962, p. 113)

Heidegger is affirming that Isis experiences the female Deity in the region of her soul landscape in Mother Earth as a Deity – healer. The gesture, of one who raises her arms upward, giving light from her heart center through her hands, to the Deity above, signifies her adoration, recognition, praise, and love of Father Sky. For Isis, a Bodhisattva in bodhisattva posture, with arms raised, always means a female, Deity – healer is acknowledging the co-creator of Father Sky above her.

Tortoise finds herself outside when she ventures in Mother Earth.

It is a beautiful, bright, sunny day. There is a blue sky, stretching out forever. A light breeze is rippling through the grass. I feel the warmth from the sun, not too hot, not too cold, from a gentle breeze. All is at peace.

Tortoise uses her senses to assess the world around her in this region. The mood is one of peace. Heidegger comments on the notion of the senses from a philosopher's perspective:

The senses do not enable us to cognize any entity in its Being; they merely serve to announce the ways in which 'external' Things within-the-world are useful or harmful for human creatures encumbered with bodies...they tell us nothing about entities in their Being. (1926/1962, p. 129)

Heidegger is saying that what Tortoise sees, feels, and hears in this region tell her little about the being of a place. The senses tell how an external thing is in relation to its utility. Tortoise can use this place and is safe in it. Levin would say that there are higher senses than the ones addressed by Heidegger that interconnect with Being and expand one's depth of knowledge of Being. The mood of the place is described as one of "peace" which gives more information about the Being. Moods were touched on in the past chapter, but the theme resurfaces here, revealing the nature of Mother Earth for Tortoise. When considering *Dasein's* mood, Heidegger offers the following:

A mood makes manifest 'how one is, and how one is faring.' In this 'how one is,' having a mood brings Being to its 'there.' In having a mood, *Dasein* is always disclosed moodwise as that entity to which it has been delivered over in its Being; and in this way it has been delivered over to its Being which, in existing, it has to be. (1926/1962, p. 173)

What this means for Tortoise is that Mother Earth in the eastern region of her soul landscape is peace. It is how Mother Earth *is* and how she *is faring* in this region. *Dasein* is disclosed as a peaceful entity. For Tortoise, Mother Earth represents the existence of peacefulness. The travelers move on now to the southerly region of this archetype.

Mother Earth in the South

Alexandra is planting flowers on a barren hill and field in the southerly region of Mother Earth.

As I plant, someone or something unknown comes behind me and steps on the flowers, killing them. I continue planting more flowers, faster and faster. There is light in the areas where I am planting the flowers, but everything else is dark. I want to stop planting and confront the 'killer' but I do not. Again, the unknown remains at a constant distance from me, unseen, but I know I am being followed. I continue to plant flowers, hoping that they will survive. When I think about the flowers, I think about the children that I teach and wonder how long some of them will survive after they leave me. I think that once we are no longer together, I cannot control what happens to them, but I must continue to teach no matter how hopeless it may seem at times.

In the southern region of Mother Earth's soul landscape, Alexandra's theme of darkness, the unknown, distancing from it, and paranoia re-surface. The underlying themes that come to mind are a conscience struggling with good verses evil and over-caring verses non-caring. Again, the soul landscape is imbalanced. On one level, we see Alexandra working hard for Mother Earth, planting flowers in the light. An unknown being stalks her (like a negative shadow aspect) in the darkness and undoes the work, killing the plants (and sabotaging her efforts). On another level, Alexandra associates this dilemma with her existence as a teacher where she works to plant, or ground, her pupils in the knowledge they need to survive in the world. Her insecurity and doubt haunt her on this level, as well, because she can not control the future and fears for the students. She feels hopeless, but also, resolute.

In his discussion of "calling-forth" Heidegger explores a deeper meaning of the "voice" of conscience. In the case of Alexandra, we see the "scenes" of conscience.

The call has the kind of Being which belongs to care. In the call Dasein 'is' ahead of itself in such a way that at the same time it directs itself back to its thrownness. Only by first positing that Dasein is an interconnected sequence of successive Experiences, is it possible to take the voice as something which comes afterwards, something later, which therefore necessarily refers back. The voice does call back, but it calls beyond the deed which has happened, and back to the *Being*-guilty into which one has been thrown, which is 'earlier' than any indebtedness. But at the same time, this calling-back calls forth to *Being*-guilty, as something to be seized upon in one's existence, so that authentic existential *Being*-guilty only 'follows after' the call, not vice versa. (1926/1962, p. 337)

Alexandra's experience of Mother Earth in the southern region of her soul landscape continues to demonstrate an imbalance in "care verses non-caring." The uncertainty experienced results from the call occurring before *Dasein*; while at the same time, the call directs attention back to the existence it is thrown into. It is as if *Dasein* is suspended in

ambivalence between action and choice. Perhaps a crisis of the double-bind is a more fitting description. Beyond this state of ambivalent action, Heidegger points out that the *Dasein* is called back to *Being-guilty* which is a state of being that occurs prior to being thrown into feeling “indebtedness.” Heidegger counsels that the Being is called forth to seize the *Dasein* of *Being-guilty*. He means that Alexandra can reach a resolution to this state of being by gestalt-ing the nature of the opposites to bring about inner imbalance to the conflicted opposites. This gestalt will prevent Alexandra from acting out either of the opposites unconsciously. She will assume the position of a centered Isis and make a decision based on her authentic needs and evaluation of her findings. Heidegger further counsels that gestalt will bring about an authentic, existential, of *Being-guilty* that *only* follows after true existence.

The mood of the encounter is one of hopelessness that says existence is not capable of being changed. The situation renders Alexandra’s *Dasein* to a powerless position. Alexandra finds Mother Earth in the south in conflict and imbalanced. The overarching atmosphere of the place is one of hopelessness and resolve to endure and survive. Alexandra’s *Dasein* has the option to make other choices with Alexandra’s increasing insight and assistance.

In Mother Earth in the south, Shanti sees a large rainbow arched across the sky.

As I become aware of its pulsation and hope offering, I can acknowledge my own colors and see my horizontal chakras shining outward. I am a horizontal rainbow. Mother Earth’s rainbow is vertical. I find a pogo stick and jump to intersect the other rainbow. I want to be illuminated with, and full of the whole (light) spectrum, inside and out.

Shanti describes the experience of mirroring and the desire of double belongingness between an image and an archetype. (A discussion of the chakras and the rainbow will be

saved until the travelers reach Chapter Seven.) Levin (1989) explores the notions of mirroring and double belongingness from several psychological perspectives and contrasts them with Merleau-Ponty's philosophical position. Levin succinctly summarizes Merleau-Ponty's thought by saying:

...the phenomenon of reflexivity, or mirroring...(is) located...in the flesh of the world, not in the privacy of the mind...(Merleau-Ponty) uses hermeneutical phenomenology to disclose a dialectic of reflexivity taking place in the 'intertwinings' of subjectivity and the world...the 'narcissism' we find in Merleau-Ponty is an experience of existence which shows me that I am inseparably intertwined with the 'presence' of the Other. (1989, pp. 157-158)

Shanti's vision is an example of mirroring where her experience shows that her rainbow and Mother Earth's rainbow are identical and she attempts an inseparable intertwining of the two. Both are made up of rainbow light and Shanti's recognition of herself reflected in the rainbow prompts her to seek the experience of (intertwining) or double belongingness. Levin continues the exploration of mirroring:

Likewise, in gazing at people and things in the world, I can see myself; not *only* myself...but rather myself as well...both the beings I am looking at and the 'me,' the 'self' I encounter in the dialectic of the mirroring, are rooted in the depths of the flesh, the depths of the element at no time visible. (1989, p. 160)

The mirroring occurs in the element of invisibility in the flesh of Being. Shanti recognizes herself reflected back to herself as mirroring the same qualities as Mother Earth. Double belongingness is a notion that carries the same meaning as Merleau-Ponty's "intercorporeality." Double belongingness is the embodiment of a self deeply rooted in (interconnected) and open to *Dasein* and the flesh of all Being (the experience of intercorporeality). Through the mystery of corporeal reversibility in the flesh of all being, there is a mutual reciprocity and exchange of existence and knowing that transcends words used to describe it.

In the southerly region of Mother Earth, Isis views:

A wild elk turned toward me. I see two hands cupping a bird. I think it is a dove. I see an olive branch.

The gesture of the wild elk turning toward Isis can signify that in this region of Mother Earth, she is chosen to be a spiritual leader of women. The context of this leadership is contained in the next two symbols that suggest objects of peace. Bringing the meaning of the vision to a whole, the vision suggests that Isis is chosen by Mother Earth to be a spiritual leader of women in the promotion of peace. The symbols of the dove and the olive branch are her guides and power tools.

In the southerly region, Tortoise is again outside.

There is a warm feeling from the sun and the breeze. There is no limit, no end in sight of ripe wheat, gently swaying in the breeze. It is ready for harvest. A feeling of well-being fills me and a feeling of safeness. The grain is ready for harvest. It looks healthy and ripe to fullness.

When I gestalt this vision, what comes to mind that Mother Earth is telling Tortoise is “I am a limitless source of food for the soul ready for harvesting. I am healthy and bursting with ripeness.” Mother Earth is inviting Tortoise to spend time with her and be filled. The mood of the vision is one of safeness and well-being which tells Tortoise the nature of Mother Earth in this region. The atmosphere is sunny and warm which promotes ripeness and well-being. The singers of the song-lines move on to another region.

Mother Earth in the West

When she moves to Mother Earth in the West, Alexandra is in a room that looks like a classroom.

I am writing the word, ‘survive,’ on the board repeatedly. There are people trying to get into the room, but I have locked them out. They are trying to remove the doors, but cannot. I am worried that they will come in, but I am not panicking. By writing the word, ‘survive,’ I am keeping the people out. I feel it is a good thing to

keep them out. Yet, I am all alone. When I think of the scene, I think about myself. I think about why I generally do not let people get close to me. Is it because I have been hurt in the past and feel it is a matter of self-preservation, or is it survival not to allow anyone else in? Is it better to feel alone and safe, rather than being with company and with risks?

To survive means to live an existence, but to live alone just to survive speaks of fear originating from prior existence. To use the activity of writing the word '*survive*' to keep others out of one's existence, and therefore, the Other at bay, speaks of fear of actually existing at all. Fear of *Dasein* and the Other are the apparent themes in this vision.

Another possibility is a *Dasein* – closed. When Heidegger explores *fear* he finds:

That which fear fears about is that very entity which is afraid – *Dasein*. Only an entity for which in its Being this very Being is an issue, can be afraid. Fearing discloses this entity as endangered and abandoned to itself. Fear always reveals *Dasein* in the Being of its 'there,' even if it does so in varying degrees of explicitness. (1926/1962, p. 141)

In the soul landscape of Mother Earth in the West, Alexandra is given a vision that speaks of fear, being closed, aloneness, and the use of the thought, 'survive,' to maintain the status quo. Reflecting back on the vision, Alexandra questions the meaning of the content, but does not offer an answer. Heidegger posits another possibility for interpretation to consider. According to his reasoning, Alexandra's soul's very existence in the region is one of fear. The experience of Mother Earth in the region of the soul landscape is endangered and abandoned because Alexandra's comportment is one of endangerment and abandonment. The vision reveals the fear as "there," or Other, but the source is an imbalance within Alexandra's energy fields that attracts the object she fears. She is off - balance, polarized, and acting out one of the dualities in an existence governed by ego, rather than making an authentic choice of possibilities for *Dasein* from

a centered position. The dualities in question could be fear verses courage; openness verses being closed; or perhaps, risk verses safety; and trust verses mistrust.

Shanti kneels before the entrance to the scene when she approaches Mother Earth.

I place my forehead on the ground. I acknowledge this is a quiet and sacred place. I stand in Kadasanon, the mountain pose, as I open my eyes. I stand before stained-glass mountains of purple majesty. Each (is) depicting their own truths. Specifically, they depict my truths. These are truths beyond my personality. They speak more to virtues. Mountains of Beatitudes. Attitudes of Being. Witnesses of each individual power and the responsibility to speak their own perspective and view. I am grateful and overwhelmed. I realize how much further my journey progresses.

Shanti's comportment to Mother Earth in the region demonstrates behaviors of reverence in the presence of sacredness, revealing itself as truth and virtue. (A discussion of Shanti's vision of purple, mountains majesty is contained in Chapter Five.) The vision speaks of the meaning of Mother Earth and her power in this soul landscape. In the west, Mother Earth is a sacred place formed of purple mountains, truths, virtues, and revelations of Self. Shanti recognizes these qualities of Being and her comportment to the Other speaks of qualities in Shanti's nature as well. Heidegger (1926/1962) describes this comportment as "Being-in-the-world as Being-with" the Other (p. 161). He notes:

Being-with is such that the disclosedness of the Dasein-with of Others belongs to it; this means that because Dasein's Being is Being-with, its understanding of Being already implies the understanding of Others. This understanding (is)...a primordially existential kind of Being, which, makes such knowledge and acquaintance possible. Knowing oneself is grounded in Being-with, which understands primordially...the kind of knowing-oneself which is essential and closest, demands that one become acquainted with oneself. (p. 161)

Mother Earth is revealed as Being-with for Shanti and the existence of Mother Earth is the same existence as the one Shanti lives. Shanti and Mother Earth already understand one another's existence and this understanding is primordial. Shanti knows the ground on which she stands in Mother Earth because she has dug deeply in her soul for the wisdom

contained there. Such knowledge is essential to know the truths and virtues contained in Mother Earth.

Isis views a sunrise when she enters this region of Mother Earth.

It is a fire (on closer observation). It is morning and dew remains on the grass. (The scene) is earthy feeling and has an earthy smell. It feels really peaceful. I hear a bird in the distance, making an owl sound. Another bird sounds; (it is) a morning bird. There is either a coyote, or a grey wolf, alone in the distance, watching me.

Mother Earth is revealing the significance of dawning and fire. To be watched by a grey wolf is to be held in deep affection by the Other. The mood of the place is one of peacefulness. The owl and the morning bird add a tone to the atmosphere. Owl can speak of death or wisdom and the morning bird's tone is sorrowful. Isis feels and smells the earth. For Isis, the soul landscape of Mother Earth in the west is a place of transition, affection, and peaceful wisdom. It is a transition time that leads to new beginnings.

In his analysis of "beginnings," Heidegger remarks that his discussion of "Being-towards-the-beginning remained unnoticed"...as well as, "the way *Dasein stretches along between birth and death*" (1926/1962, p. 425). Mother Earth is revealing the promise held in each sunrise that it is the time of a new spirit arising sparked by the fire of the dawning. Each "Other Thing" noticed after that moment is the way *Dasein* moves along the continuum of existence from birth to death and from sunrise to sunrise. The experience of *Dasein* stretching through the successive moments reveals the "connectedness of life," according to Heidegger (p. 425).

It (connectedness of life) *consists of* a sequence of Experiences 'in time.'...in this sequence of Experiences, what is 'really' 'actual' is, in each case, just that Experience which is present-at-hand 'in the current 'now,' while those Experiences which have passed away or are only coming along, either are no longer or are not yet 'actual.' *Dasein* travels the span of time granted to it between the two boundaries, and it does so in such a way that, in the sequence of 'nows' of

its own 'time.'...the Self maintains itself throughout with a certain selfsameness. (1926/1962, p. 425)

Mother Earth and Heidegger are telling Isis that existence in this region of the soul landscape is the place of transitional beginnings. Also, this region is the place where the connectedness of life can be noticed and experienced. Existence moves along with time between the sunrises. During these multiple experiences of “nows,” Mother Earth maintains a presence, or mood, of peacefulness between the births, deaths, and rebirths, and so, too, can Isis, when she assumes this quality of Mother Earth. Each of the sounds and birds Isis mentions are equally symbolic of transitions of knowing.

Tortoise reflects as she approaches Mother Earth in the west.

I am in a forest glen. There are two animals present, a deer and a bear. There is a slight chill in the air. The deer comes up to me and looks me in the eyes deeply. The bear approaches and I snuggle into his fur. I feel warm, protected, and calm.

Mother Earth reveals her being as that of a wise one who stands in a glen. Two additional qualities of her nature are presented in the symbolic form of a deer and a bear. The atmosphere begins as chilly, but turns to warmth and protected calm with the presence of the bear. The behaviors of the animals are significant for understanding their relationship to Tortoise. The deer looks her in the eye deeply, and the bear approach and allows Tortoise to share the warmth of his robe. The deer represents “the heart and is the gatekeeper to the spirit world,” and it teaches “your connection with spirit” (Sun Bear et al., 1991, p. 183). The bear is “chief of the animal council” and persons with its qualities belong either to the “medicine, leadership, or defense clans” (p. 185). For Tortoise, Mother Earth is a place where wisdom stands. It holds her heart and her connection to spirit. The deer is looking at the condition of Tortoise’s soul and her heart to see if she is ready to be taught about spirit. The bear is a protector for Tortoise.

The singers of the song-lines finish their trek in the region of the west and turn to the northerly region of Mother Earth's archetypal circle. In the north the wisdom held in the *Dasein* of Mother Earth is uncovered.

Mother Earth in the North

When she approaches Mother Earth in the north, Alexandra relates:

I am standing in a barren field with the same old woman (her mentor, Isis). We are discussing how to bring life to the fields. I begin to plant grass seeds. She warns me that they will be eaten unless I protect them, but I do not know how to protect them, so I cry over the seeds. Then, they begin to grow. Here again, I am giving of myself to assist with the survival of life. Why do I feel so responsible for this task? I must be powerful with my aide, but yet, I feel powerless.

What is seen in this vision is that Mother Earth in the north is barren and unprotected.

Alexandra is receiving counsel from her mentor, Isis, but the nature of its content is not reassuring to Alexandra. The mood of the place is one of sadness. Alexandra identifies her position in the vision as one of powerlessness. She plants seeds to bring life to the landscape, and cries over them because she does not know how to provide protection for this new life. Alexandra acknowledges the source of the energy to promote the growth of new life is coming from her own energy source. She identifies an awareness of the imbalance being between powerful versus being powerless within the vision. Alexandra is not centered within her being, and she is not a channel open to the infinite source of energy. She sustains life using her own energy as its source. Her imbalance pulls her into a conflicted experience between the duality of the oppositional energies. On the physical plane of existence, Alexandra is over-responsible, causing her available energy to be over-extended. This over-responsibility is reflected in the soul landscape which opens the conflict to viewing. This imbalance produces the barrenness, lack of protection, the sense of sadness, and the resulting sense of conflict between powerful and powerlessness in the

soul landscape. Alexandra's *Dasein* is experienced as living a false face while feeling the opposite experience internally.

From the perspective of phenomenological interpretation, Heidegger offers an exploration of conscience and care. Alexandra's comments reveal a very well developed conscience and a call to care for others. Heidegger says that conscience calls "*Dasein*'s Self from its lostness in the "they" (1926/1962, p. 319). He means that conscience brings existence to its meaning by the way its existence interacts with the Other. Heidegger distinguishes between authentic conscience and "public conscience." Public conscience "passes itself off as recognizing the call in the sense of a voice which is 'universally' binding" (p. 323). Public conscience, to be over-responsible in the care of others, can be a projected *Dasein* from society, religion, or family. "Universal" conscience becomes exalted to a "world-conscience," which still has the phenomenal character of an "it" and "nobody" (p. 323). Elevation of a projected "public conscience" to a "world-conscience" leads to the imposition of a *Dasein* onto the Self and the Other that destroys authentic being and cripples the voice and will of authentic existence. "A 'world-conscience' is a dubious fabrication, and *Dasein* can come to this only *because* conscience...*is in each case mine*" (p. 323). For *Dasein*'s Self to have an authentic "world-conscience," the entity must arrive at the choice because her own conscience is in each choice, not because the "world-conscience" is imposed by another. Heidegger would counsel Alexandra to examine her conscience, gestalt the dualities in the situation, and find her authentic choice to reach balance. When she does this, Mother Earth will bloom with abundance. Alexandra will be less responsible and feel more powerful.

Shanti describes seeing a lavender void in the north of Mother Earth.

Floating in the center (of the void) is an organ whose music I can not hear. But there are soap bubbles coming from the pipes. It feels warm and peaceful.

According to Sun Bear et al., (1991), lavender is the color of trust that promotes security in and trust in the natural order of the changes experienced by Mother Earth. “Lavender fosters complete, absolute faith; the truth; and innocence usually distinctive of children” (p. 207). Shanti views this color in the northerly region of Mother Earth. An organ floats at the center of the trusting void, making music that Shanti can not hear. Evidence that some air is passing through the device is noted by the appearance of soap bubbles rising from the organ’s pipes. The mood is peaceful and the atmosphere is warm. Mother Earth in this region promotes trust and security in the natural order. There seems to be a dissonance present in the symbols given, however, because a silent organ floats in the void, blowing bubbles. An organ makes sound by the passage of air through pipes of differing lengths. Instead of sound, soap bubbles are coming out, which usually means soap has combined with water and is being blown out by currents of air. The dissonance arises because the element associated with the organ is air, and the function of the structure is to make sound. The dissonance in this arrangement is not the natural order of the structure, in spite of the fact that it is surrounded by a lavender void. Levin remarks that Adorno describes this type of analysis as a “method of listening for ‘dissonance:’ the dissonance between thought and action, word and deed, project and reality, concept and actuality, means and ends” (1989, p. 101). Adorno is a social critic, but the underlying principles used to examine the behaviors of a culture can apply equally to the examination and exploration of a metaphorical vision, speaking of its state of being. According to Levin, Adorno’s task is to

listen for sounds of disharmony, to catch the moments of discord and discrepancy, and to make audible...the contradictions, the untruths, towards which the dissonance is calling our attention (Adorno, as cited in Levin, 1989, pp. 101-102)

The contradiction calling our attention in the above vision is that an organ of being is used for something other than what it is constructed to do. Instead of making sound and toning to the sonorous field of being that surrounds it, the organ is blowing bubbles. Instead of floating, the organ needs to be on solid ground; its pipes need to be dry and free of soap and water to make a sound.

Mother Earth in the northerly region is telling Shanti that this region is a place of trust in the natural order. However, the vision is showing Shanti that there is dissonance in the region because the natural order is not being followed. In this region of Mother Earth, an instrument of truth and sound is in the wrong element, channeling the wrong material, and it is not being used in the manner it was designed for.

In Mother Earth, Isis says, "I see a woman collapsed over in the ground, sobbing in despair."

Birds are circling over like vultures. There is mulch, compost, and dead leaves (on the ground). A woman is bleeding into the moss, menstruating blood in sorrow. There is an overwhelming feeling of sorrow.

Mother Earth opens for view the nature and wisdom of what it means to lose a child and experience the loss of new life. In this region, Mother Earth is bleeding from sorrow and despair. Just as water rains down on the land, bringing new life in the spring time; a woman's bleeding in vision, or her dreamtime, is a metaphor, speaking of the cleansing that occurs when life does not find fertile ground and is lost and washed away. Mother Earth in the northerly region is the time of the year when the winter's cold allows Mother

Earth to lie down and enter into the dream, releasing the blood of death and sorrow.

Winter is the dark moon time of Mother Earth when she dreams of new life and rests.

Abram (1996) relates that Native Australians use the term 'dreaming' to mean, the cosmological notion (that) indicated their sense that the ordinary act of dreaming participates directly in the time of the clan Ancestors, and hence that that time is not entirely elsewhere, not entirely sealed off from perceivable present. (p. 169)

Mother Earth in this region is dreaming, and Isis is sharing directly with her in the dream time of the Ancestors, in the here and now. Isis' being is opened to sorrow, signified by the menstruating blood, coming from the womb of Mother Earth. To menstruate is to lose the rich lining of the womb, the ground of being that nurtures new life. There is a sense of sorrow associated with each experience of a woman's bleeding as the womb tells the Great Mother that she will not produce new life now. This form of bleeding can mean the loss of new life, or the loss of the promise of being able to produce new life. This dreamtime, or bleeding, is a dark time, associated with female uncleanness, and often resulting in imposed isolation in Native cultures. It is a time of letting go, of death, and the time of the dark moon. It is a sacred time of rest and cleansing.

Heidegger (1926/1962) describes the meaning of such a death when he says:

The full existential - ontological conception of death may now be defined as follows: *death, as the end of Dasein, is Dasein's ownmost possibility – non-relational, certain and as such indefinite, not to be outstripped. Death is, as Dasein's end, in the Being of this entity towards its end.* (p. 303)

Heidegger is saying that Death is the end of existence, and it is existence's infinitely certain ending that can not be brought before its time. Death is the end of an entity's existence in Being, and it is the death of an entity's existence toward its ending. Isis observes that Mother Earth's existence is ending. It is a time that can not be avoided, and

it is a place of wisdom where what has existed is re-collected and released so that a new cycle of life can begin. The north is the place of wisdom and winter, and is the home of the elders. It is the time of the great give-away, and sorrow is often its mode of being.

Tortoise shares, “It has become cold again,” when she moves to the north in Mother Earth.

The bear is here. The bear tells me that he will take care of me through the winter and not allow me to die from the cold. He wraps himself around me to keep me warm. He is an active presence in my will-being. He wants me to live, and be happy, be warm, and he seems confident of accomplishing these things.

Tortoise feels the cold of winter in this region of Mother Earth. Bear agrees to travel through this area of the soul landscape with her. Bear is Tortoise’s protector and supporter. He shares his robe with her, and gives her strength and confidence. Sun Bear et al., (1991) writes that grizzly bear is the spirit keeper of the west and the element associated with this powerful being is fire. Tortoise’s soul landscape in Mother Earth in the northerly region is under the influence of this symbolic creature. Bear “is the power of serving: serving with strength, courage, grace, and great ability” (1991, p. 37). The bear surrounds Tortoise with his robe, meaning “I surround Tortoise with my strength, courage, grace and ability because I am here to serve her.” In the northerly region of Mother Earth, the visible body of Tortoise is served and protected by the visible body of bear. Both are contained within the visible body of Mother Earth. The visible body is the being contained within the whole of all Being.

Merleau-Ponty (1948/1968) uses the analogy of the relationship of the touch of the hand to the Other (analogous the bear’s robe to Tortoise) to describe the significance of this gesture in a relationship, that occurs between the Self and the Other.

My body as a visible thing is contained within the full spectacle. But my seeing body subtends this visible body, and all the visibles with it. There is reciprocal insertion and intertwining of one in the other (when they meet in the full spectacle of Being). (Merleau-Ponty, 1948/1968, p. 138)

Merleau-Ponty's discussion relates to Tortoise's relationship with bear in that her being is a visible thing in the soul landscape of Mother Earth and that bear travels there with her as a supporting Other. He also says that Tortoise's visible body is greater than her seeing body. There exists, between Tortoise's visible body and the visible body of bear, a mutual, reciprocal insertion and intertwining between their visible bodies. This exchange occurs in the Visible Body of All Being. Tortoise's visible body, the bear's visible body, and the visible body of Mother Earth all exist in the Visible Body of All Being. All the visibles in the full spectrum of being experience this region as an interconnected single Other because of intercorporality and interconnection of visibles in the full spectacle of all being in the Flesh. Merleau-Ponty continues:

When suddenly it (the visible body) finds itself *surrounded* by them (the other visibles), or when between it and them, and through their commerce, is formed a Visibility, a Tangible in itself, which belong properly neither to the body qua fact nor to the world qua fact...(but to a new visible of being). (p. 139)

A new Tangible of Being is formed when Tortoise's visible body is surrounded by the visible body of bear, and when they both are surrounded by Mother Earth's visible body. Tortoise is surrounded by bear and Mother Earth in the northerly region, and their intercorporality and interconnection in the Flesh is exchanged; a new Visibility is formed, a visibility greater than the parts, and different from that formed by each separately. This Visibility is a Tangible Being distinct unto its own Self. This Tangible is a higher order Being, requiring Tortoise, bear, and Mother Earth to be present together as visible entities to one another in order for the new Tangible to be brought into existence. When Tortoise,

bear, and Mother Earth form this interconnection, they face each other as mirrors and become reflections of a new, higher, Tangible Being for each other. Merleau-Ponty (1948/1968) describes what happens when two mirrors face one another (however, we are considering three mirrors in this discussion):

Two (three) indefinite series of images set in one another arise which belong really to neither of the two (three) surfaces, since each is only the rejoinder of the other and which therefore form a couple (a triune), a couple (a triune) more real than either (any) of them. (p. 139)

Merleau-Ponty is telling Tortoise that the three mirrors, facing each other, form an infinite series of images that become encoded on the beings of each visible. These encoded images belong neither to Tortoise, bear, nor to Mother Earth, but are rejoinders of the others, creating a new, higher Tangible Being. The series of images form a triune Visible, a triune Tangible that comes into existence and manifests as a higher Tangible Being.

The travelers complete this leg of the “walk about.” They move on to the region of Mother Earth in Mother Earth, the place where Mother Earth mirrors the nature of her own being to herself. The meeting creates an indefinite series of images set in one another bringing into existence an ever higher, Tangible of Being.

Mother Earth in Mother Earth

When an archetype of being contemplates the reflection of its own being, how might this dual mirroring be expressed in words? One author is helpful in gaining an understanding of this dual mirroring of being because her consciousness and life are so deeply embedded in the flesh of Mother Earth’s visible being. Williams (2002) experiences the flesh of Mother Earth’s being as the experience of the color red. She bases this on an understanding of her groundedness and her sense of the land beneath her

feet. The land is, in fact, red. Williams identifies the nature of Mother Earth's visible being and the experience of her red - land as that of living the hues of various shades of redness. She explains:

Where I live, the open space of desire is red. The desert before me is red is rose is pink is scarlet is magenta is salmon. The colors are swimming in light as it changes constantly, with cloud cover with rain with wind with light, delectable light, delicious light. The palette of erosion is red, is running red water, red river, my own blood flowing downriver; my desire is red. This landscape can be read...Can we learn to speak the language of red? The relationship between language and landscape is a marriage of sound and form, an oral geography, a sensual topography, what draws us to a place and keeps us there. Where we live is at the center of how we speak. (Williams, 2002, p. 136)

The singers of the song-lines all live in the same region. They speak the same soul language and experience the same landscape. Their oral geography discloses what draws them to this place and keeps them here. The Heart of Mary's Land is the center of how these women speak. Their "walk about" in this region reflects what it is like to marry their language with the landscape. They are mirrors reflecting the soul landscape of Mother Earth and her language for this region.

In Mother Earth, Alexandra sees a woman, tall and strong, with long hair:

She is standing in the center of the earth. Her limbs are the trunk and branches of a tree. Her hair is the leaves. She is trying to send life into the earth through her body. She is not exhausted, but needs help to maintain positive connections in the earth. Why does it appear so difficult in this area to maintain a positive lead with protecting life so it may flourish? It seems like some type of assistance is needed in each area. The actions of so many unseen influences are eating away at what is good.

Alexandra sees a tree-woman standing at the center of the earth. She conducts energy through her body like a tree moves sap within its body. Alexandra notes that Mother Earth in this region needs help to protect, nurture, and sustain life in this region.

Something unseen is eroding the goodness of life. The vision is a reflection of the state of

being found in Alexandra's Mother Earth. The reflection is a dual mirror revealing to Alexandra the condition and operation of Mother Earth and her own soul landscape. It opens for view the notion that Mother Earth in Mother Earth is a female archetype who stands in the middle of herself while another woman observes. Mother Earth is a mother who performs her role within her being, but she is a woman who needs support to maintain positive connections in the earth and with her soul landscape. It is a statement that implies an imbalance can occur without that support, and that the lei lines of Mother Earth (and the meridians of Alexandra's the soul landscape) can become blocked. The vision is one of dual reflection.

When Merleau-Ponty (1948/1968) describes the nature of reflection he relates:

It is...essential to the philosophy of reflection that it bring us back...to a center of things from which we proceeded, but from which we were decentered, that it retravel this time starting from us a route already traced out from that center to us. The very effort toward internal adequation, the enterprise to reconquer explicitly all that we are and do implicitly, signifies that what we are finally as *naturata* we first are actively as *naturans*, that the world is our birthplace only because first we as minds are the cradle of the world...the reflection recuperates everything except itself as an effort of recuperation, it clarifies everything except its own role. (p. 33)

Merleau-Ponty is telling Alexandra that philosophy views reflection as a way of looking at the world that brings existence that is hidden in the past back to its origin for exploration. By looking at the encoded memories stored in the flesh of our being, the center of Being is retrieved. The center of being is retrieved only when the being takes a "walk about" retracing the route to center. The effort and the acquisition of the knowledge gained returns Alexandra to *naturata* in her mind, the cradle of the world. Reflection takes Alexandra back to her birthplace, back to the cradle of the world in the mind of Mother Earth. Merleau-Ponty is directing Alexandra to the notion that Mother

Earth's being is the birthplace of all life, and that Mother Earth's mind is the cradle of the world. Alexandra is aware that she participates in this scene because she views the needs of Mother Earth that call for caring and assistance to accomplish her function. Alexandra can participate in the scene by becoming a channel for the wholeness and healing of Mother Earth and by calling for the participation of other channels to assist as well.

Shanti relates, "I am hunched over in a cave, walking along a narrow crevice," in Mother Earth.

The trail leads me to a hot spring that is mud(dy). I remove all my clothes and sink into the hot mud. My *Lady of the Sea Shelled Hair* – Crone of My Crone – Wisdom of My Wisdom, baptized me with the mud, and I realize this baptism happened before my birthing. Great Joy!

Shanti returns to the sacred womb of Mother Earth where her seeing body is baptized in the flesh of all being. She reflects that there is a knowing that this baptism occurred prior to being birthed in her present seeing body. *Lady of the Sea Shelled Hair* is Shanti's symbolic, archetypal mentor who signifies her connection to Mother Earth. To be baptized in the visible body/flesh of all Tangible, feminine being is to be washed clean of all negation to the feminine. To be baptized in the water and mud of Mother Earth is to be baptized in Mother Earth's blood and flesh of being. The baptism scene symbolizes that Shanti is initiated into the ritual of feminine cleansing. The participation in the cleansing of all being is a ritual that reflects the power of Mother Earth and the visible body of the archetypal feminine to transform all negation. The atmosphere is one of great rejoicing. Viewing this baptism scene and knowing it occurred prior to this birth indicates that Shanti is an initiate and a Mother Earth priestess who carries encoded on her visible body the meaning of her relationship with Mother Earth.

Shanti's realization that this baptism occurred prior to her embodied birthing underscores her conscious returning to a deep, felt awareness of being in a primordial "stratum," or grounding, of existence. Levin (1985) relates:

Going still more deeply into the felt experience...we find ourselves 'returning' to a still more primordial 'stratum' of corporeal intentionalities that, even without our awareness, are always already functioning...we eventually encounter a dimension of... 'interpenetration' or 'interweaving'— of the immeasurable...primordial *Legen* as it touches our flesh, takes hold of our embodiment, outlines for us its measure, and lays claim to our motivation. (pp. 142-143)

Levin's explanation opens up the meaning of Shanti's baptismal experience as a "returning" because she is taken deeply to a layer of being that is always functioning beneath awareness. She touches the layer of "corporeal intentionality" that connects her to all being. This stratum is a layer of primordial *Legen*, a knowing that touches the flesh of being with an awareness that is so astounding in its meaning that it has the power to take hold of her embodiment and alter the course of Shanti's life. Shanti's vision in this region of Mother Earth reveals it has the potential of doing this for Shanti. She has encountered the dimension of interpenetration and intertwining of the primordial Being.

Isis views a group of women with locked arms when she enters Mother Earth in the Mother Earth.

Their heads are down. They are in a circle, facing toward the center. There is an image in the center of a huge bowl. There is a big tree. I sense there is a placenta buried near the tree.

When a group of women lock arms, they create a powerful, feminine circle. Their vision is focused on Mother Earth beneath them. They face the power point at center where a huge bowl is located. The bowl is symbolic of the womb and being of Mother Earth. The tree is a symbol of the vertical expression of Mother Earth's energy flow, analogous to

the way the energy body of Mother Earth functions, like sap rising and falling in the tree's body during the seasons of the year. Beneath the roots of this energy body is buried a placenta. The placenta symbolizes the nurturing connection between the energy body of Mother Earth and the embodied children who presently live and the seed- children yet to be born. To bury a child's placenta at the base of a tree is an ancient ceremony performed in native cultures to symbolically reconnect the infant's visible body to the visible body of Mother Earth, its origin. The child's visible body, the visible body of the placenta, the visible body of the tree, and the visible body of Mother Earth are called upon by the birth mother to establish a re-connection of being between these visible bodies and the Visible Body of All Being. The site is a holy place for the child, a tabernacle that connects the child's roots to the tree's roots, to the root source of Mother Earth, and to the root of all being. The placenta re-attaches the child's energy body to the womb of Mother Earth. Burying the placenta at the base of the tree is a circling-back behavior, a re-collection of being, where the birth mother engages in ceremony to recreate a sacred place for the child. The mother's being over-sees in a movement of thought that creates a sacred, round-dance of being for the child.

Levin (1985) explores the meaning of a round-dance in a sacred place in his dialogue with Heidegger's examination of the same notions. Levin relates:

I submit that the round-dance is the delimiting and clearing of a location, a place within whose boundaries mortals bound to the earth let Being appear *as* a gathering...unlike the ancients, we have been granted the possibility of *making* the connection in a movement of our thought, returning, in a *dance* of thought, to that place of origin where the truth of Being is received in recollection by the body of understanding. (p. 332)

Levin's dialogue with these notions relate to Isis' vision because the woman link arms, forming a circle around a sacred symbol of the feminine. These mortals delimit and clear

a place with the intent of allowing Being to appear. They create a place of *gathering* where they call upon Mother Earth to participate in the *gathering*. It is a sacred *dance of being and thought*, allowing the women to “return” to the primordial origin of being. The *gathering of women* grants them the possibility of *making* a connection through their *dance of being and thought* to recollect the truth of embodied being. The truth revealed is that Mother Earth is the origin of their embodied being, and that, as women, their lives are embodied reflections of Mother Earth’s *Dasein*. The ritual of burying a placenta at the base of a tree is a *gathering* of feminine soul energies with the intent to create a round-dance of being, re-connecting the visible body of the embodied child with Mother Earth’s visible body.

Isis is gifted with a vision whose meaning contains the ritual of the sacred Moon Dance. In this dance, women join arms, creating a power circle. The Moon Dance is performed with the intent to focus on Mother Earth’s womb, the feminine power center that links all women together. The Moon Dance is an act of sacred cleansing for all when it is performed in the dark phase of the moon. This action links Mother Earth and the women in their dark moons to the dark moon in the sky. It is a sacred time when women participate in the cleansing of the energy body of Mother Earth. The ceremony celebrates the interconnectedness of the energy bodies of Mother Earth and the moon. It reveals a connection to all living things through her great womb.

When the Moon Dance is performed in the full moon phase, it is a time of ovulation, fertility, and preparation for conception and new life. What Isis views is a skeletal format of the features of a Moon Dance. The Full Moon Dance ceremony is the polar mirror of the masculine, Sun Dance. The Sun Dance is performed in June or July,

during the full moon time, when the sun is at its apex in the sky. The Sun Dance opens and cleanses the energy body of Father Sun. During this ceremony, the Sun Dance links the energy body of Mother Earth in her full moon phase to the energy body of Father Sun in his full sun phase. This alignment links the two archetypes in a Sacred Round Dance discussed in Chapter Three. During the Sun Dance, the dancers participate in the renewal of the relationship between the two, huge, energy bodies of Mother Earth and Father Sun, and they witness the clearing of any blocks that might be present within them or between them. It is a ceremony performed with the intention of healing and making whole all the participants, including the archetypal masculine and feminine, energy bodies of the universe.

The Full Moon Dance is performed with the intention of healing and making whole all who participate and the feminine, energy bodies of all of creation. Much is written about the Sun Dance, but little is known of the secrets held by women who practice the Dark Moon and Full Moon Dances. Isis can access its secrets in this region of her soul landscape. It is encoded on the visible body of her being, waiting to be accessed.

Tortoise views the inside of a cave.

The bear is here again, but this time in the background. I know I am safe. He is watching over me from a distance. I know, if I need him, he will help me. The cave is dry and warm without furnishings, but is very comfortable. I feel like my mind is open and receptive and that I will be able to dream dreams to nourish my soul. What a wonderful place. (Tortoise)

Tortoise is inside a womb-like place with bear, feeling safe, warm, dry and comfortable. Her mind is open and receptive to dreams that nourish her being. The cave atmosphere is a wonderful place. For Tortoise, Mother Earth in this region of her soul landscape is a

dwelling place. It is a place where her protector, the bear, also resides. In this place her mind is open and receptive to Mother Earth and the nourishment she provides. When Levin (1985) explores what it means to dwell in a place as the experience of *dwelling*, he concludes:

What we need to experience, what we need to understand, is another way of dwelling, or being, with the Being of the ground and the Being of the earth. And, if we may trust an experience of the ground disclosing its presence in, and its presence as, the elemental earth, then our shift of focus...on our experiencing of *earth*, is likely to be especially useful in the process of overcoming (the fate of) metaphysics (and its thinking). (p. 286)

For Tortoise, Mother Earth is a *dwelling place* where the Being of ground and the Being of the earth are experienced as one and the same thing. To know the nature of one of these beings is to know the nature of the Other. Tortoise trusts the experience of this *dwelling place* because of the way Mother Earth discloses her presence to Tortoise. Tortoise's mode of *dwelling* in Mother Earth transcends metaphysics because of her openness and receptivity to Mother Earth's being as the ground of her being and the earth's flesh of all being.

Two themes surface in these landscape visions. The themes are represented in the symbols of the womb (cave) and the tree (the vertical axis of Mother Earth's energy body). Tortoise and Shanti are in caves, and Isis sees a bowl (womb symbol). Tortoise, Shanti, and Isis have an oral geography that relates to the cave-womb, as a sacred place of vision, of dreaming, and of performing sacred ceremony. Alexandra sees a tree-woman, and Isis views a tree. What these symbols point to is the nature of the energy flow of Mother Earth through the vertical center of her being and through the traveler's own soul landscapes. The womb and the tree are sacred places of origin, renewal, safety, work, connection, and worship, whose energies flow and recede with the changes of

moon tides and the seasons of the year. Alexandra and Isis view another perspective, the circulation of the energies through Mother Earth's energy body revealed by the analogy of the tree and its energy circulation. Tortoise's cave is a place of rest, renewal, vision seeking, and prayer for Others. The singers of the song-lines complete this section of the journey and prepare to explore the nature of the archetype of Mother Earth as she meets the archetype of Father Sky.

Mother Earth in Father Sky

What is it like to be a holy, feminine archetype, turning to her polar opposite to view that relationship? The travelers reflect on a great archetype's experience of her polar opposite.

Alexandra sees the old woman, flying over the earth.

She has wings. She has built a bubble around herself so the adverse elements will not affect her. Yet, small holes begin to develop in the bubble. She tries to seal them, but as she seals one, another opens up. She works quickly to fix her own situation rather than focus on earth, which is what she intended to do. The earth is no longer flourishing because she cannot even protect herself. How can anyone truly tend to the needs of another when they suffer themselves? This reminds me of airplane emergency instructions to put the oxygen mask on yourself first before helping those with you. (Alexandra)

Mother Earth is represented symbolically as an angel-being, flying over the surface of her physical body. The angel-being is shielded for protection, but like the earth's atmosphere (its shield), there are small holes that develop because the angel-being is exposed to adverse elements that are not of her nature. The angel-being has the capacity to seal the holes in her shield, but this activity distracts her from her purpose which is to maintain the atmospheric shields for the earth. The physical body of the earth is not flourishing because of inadequate protection.

Alexandra's vision reflects both the spiritual and physical natures of Mother Earth when these manifestations are exposed to their polar opposite, Father Sky, without adequate shielding. This vision also reveals the relationship that exists between these two aspects in one being. The nature of Alexandra's soul landscape in this region is opened up as well. The vision points to Alexander's need to attend to the spiritual and physical natures of her soul landscape by focusing on shielding the feminine nature of her being. When Alexandra exposes herself to Father Sky, her shields are breached, and she is burned like Mother Earth when she is exposed to the hot rays of the summer sun without water. Alexandra's power, as well as that of Mother Earth's, is found by attending to the feminine nature of her shield. When the time is right and the sacred womb is prepared, Father Sky's energies come because of the polar attraction of powerful opposites. Seeking sustenance from the masculine archetype, when the feminine archetype is weak (during the dark moon phase) results in the feminine being burned by the nature of the masculine archetype. Women are best guided by the nature of Mother Earth, and their relationship to Mother Earth, noting how the seasons and moon interconnect with one another, and how and when they express themselves with relationship to Father Sky.

Examining the relationship between polar opposites can be viewed from another perspective. In Casey's discussion of place, polar opposites can be metaphors for geographic locations, such as, "here and there." Casey (1993) says the "here-there" relationship is a *tensional arc* in which "a plurality of theres or their differential hierarchy" is present with an "inherent structure of the here-there relation(ship), which possesses two distinctive features" (p. 55). Casey continues:

First, this relation *splits* the very field it serves to structure...the sectors of here *and* there, taken together, are coextensive with the experiential field as a whole,

leaving no remainder. Everything in the field...is designatable *either* as 'here' or as 'there.'...a second feature of the here-there relation is the *tensional arc* it exhibits. We feel the tension between here and there much more acutely in certain situations than in others...Husserl speaks of an 'abyss' between myself and another opening at such moments, while Levinas refers to the 'infinity' separating me from the other. In these circumstances, the here and the there are in such tension that they seem to break apart, even to repel each other. We are then confronted with a 'counter-place,' a place that exists by opposing us. (pp. 55-56)

When we think of the relationship between Mother Earth and Father Sky, the demarcation, or *split*, that divides the two is the horizon (a boundary), or *tensional arc*, between. This boundary divides the field of the whole into two parts. Taken together, Mother Earth and Father Sky are coextensive experiential fields that make up a whole. Everything in the fields is located in either Mother Earth or Father Sky. There exists a tensional arc, or boundary, between Mother Earth and Father Sky, and this tension is felt much more acutely at certain times, than at others. The seasons of the year and the path Mother Earth travels through the sky determines the degree of tension existing between the polar opposites. An "abyss" exists between them. The "infinity" that separates Mother Earth from Father Sky widens at times, resulting in an atmosphere of separation and isolation that becomes intense. At these times, the relationship seems to break apart, and the opposites appear to repel each other. Father Sky becomes a "counter-place" for Mother Earth, and he appears in opposition to all that is feminine because of his power and influence. Alexandra's vision describes this circumstance in that Mother Earth and her own soul landscape are adversely affected during these times. The shields are compromised and damaged.

Shanti relates, "I am lying on the horizon," when she explores Mother Earth in Father Sky.

The temperature is just right. I am on the curve of the earth. I am trying to bounce a cloud with my feet. There is nothingness. I am blanketed with blues that are without form. I see chains across my naked chest and realize they are the chains of expectation and normality and limited vision. I am now aware that in nothing one can live in beauty, without rationalizing. I do not feel alone.

Shanti's experience of Mother Earth in Father Sky is a place between; it is the horizon, a place of being on the cutting edge, and the boundary point between two, great archetypes. She experiences *nothing* on this *tensional arc*. She is prevented from venturing into the space identified as Father Sky by chains across her chest. Mother Earth, or perhaps something innate in Shanti, is not allowing her to cross over the boundary into the landscape of the powerful, masculine archetype. What might that something be? The chains hold Shanti securely anchored to Mother Earth and to the feminine nature of her being. The chains keep her anchored to her power source. Shanti relates that the chains signify notions representing expectation, normality, and limited vision. Might the chains also signify the oppressive feeling of being exposed to such a powerful, masculine archetype? Or might it mean a restriction of breath-ing in of that form of energy, and a restriction of the feminine expression of her being in the face of this masculine archetype? Could the chains be symbolic of anxiety in the presence of a powerful, opposing archetype? Shanti views the experience of *the between* and the *no-thing* as a place of beauty. She does not feel alone.

When Heidegger (1926/1962) explores the notion of *no-thing* in relation to *Dasein*, he remarks:

Accordingly, when something threatening brings itself close, anxiety does not 'see' any definite 'here' or 'yonder' from which it comes. That in the face of which one has anxiety is characterized by the fact that what threatens is *nowhere*. Anxiety 'does not know' what that in the face of which it is anxious is. 'Nowhere,' however, does not signify nothing: this is where any region lies, and there too lies any disclosedness of the world for essentially spatial Being-in.

Therefore that which threatens cannot bring itself close from a definite direction within what is close by; it is already ‘there,’ and yet nowhere; it is so close that it is oppressive and stifles one’s breath, and yet it is nowhere... The obstinacy of the ‘nothing and nowhere-within-the-world’ means as a phenomenon that *the world as such is that in the face of which one has anxiety*... The ‘nothing’ of readiness-to-hand is grounded in the most primordial ‘something’ – in the world. Ontologically, however, the world belongs essentially to Dasein’s Being as Being-in-the-world. So if the ‘nothing’ – that is, the world as such – exhibits itself as that in the face of which one has anxiety, this means that *Being-in-the-world itself is that in the face of which anxiety is anxious*. (pp. 231-232)

Applying Heidegger’s interpretation of nothing to Shanti’s experience of nothing in her vision reveals that the chains represent oppression and the stifling of breath in the presence of the masculine archetype. The chains represent anxiety coming from exposure to “nowhere.” This nowhere can be felt as something coming from any place that closes off the expression of disclosedness in the world. Father Sky can not bring itself close from any direction because Shanti already experiences this presence as “there,” and at the same time identifies it as “nowhere.” It is there and nowhere, but at the same time it is felt as overwhelming and oppressive. It is a difficult circumstance of relation to change. Shanti’s comfort and identification with Mother Earth is so great that the masculine archetype, Father Sky, is felt as being chained. The phenomenon lived in this relationship is that of the masculine archetype being a place of anxiety. This feeling is embedded in a primordial experience of the feminine in the world – that the feminine, *Dasein’s* Being, as a Being-in-the-world, is one experienced as anxiety in the presence of the masculine archetype, Father Sky. The surface of the world-of-being is dominated by an oppressive, stifling archetype that produces anxiety in the feminine expression of being, and prevents the feminine archetype from disclosing her true nature of being to the world and to Father Sky.

When Isis travels with Mother Earth in Father Sky, she views “A tree house that is really high up in a tree.”

There is a ladder to climb up into it. Everything that you would need is up there. I feel safe, cozy, and protected. (Isis)

When Isis travels with Mother Earth in this region, she remains securely grounded in Mother Earth who is symbolically represented as a tree. Isis describes her awareness of this region as that of a tree house capable of providing all her needs. The atmosphere surrounding her is one of safety, protection, and comfort. Isis is shielded from Shanti’s experience of Father Sky because Isis remains surrounded and supported by symbols that represent the energies of Mother Earth. Mother Earth is a tree-like being whose energies are sustained by aspects in Father Sky. Isis finds the relationship between Mother Earth and Father Sky is harmonious and whole. The same balance is true of Isis’ soul landscape in this region.

Tortoise remarks, “I am floating on a warm breeze,” when traveling in Mother Earth in Father Sky.

I can look down on the world. I am soaring and feeling freedom. The world below is remote and beautiful. I am at peace.

This vision is telling Tortoise that Mother Earth’s experience in Father Sky is one of a being floating through the sky on a warm breeze. The sensation is described as one of freedom and peace. Mother Earth is perceived as remote and beautiful. Her experience is analogous to a feather, floating in the wind. There is trust, safety, and naturalness implied in the nature of the experience. The wind is uplifting and supportive of Mother Earth’s experience of Father Sky. When Tortoise moves into this region of her soul landscape,

this vision also reflects that her experience is the same as that of Mother Earth's. Tortoise is at peace and free, soaring on a warm breeze.

Shanti and Alexandra describe a relationship between Mother Earth and Father Sky as being in potential danger and one promoting anxiety. Father Sky has the potential to cause harm to Mother Earth and the feminine. Father Sky can prevent Mother Earth and the feminine from completely disclosing herself to the world-of-being. Isis and Tortoise relate a more positive experience for Mother Earth and their soul landscapes when exposed to Father Sky. Isis is surrounded by Mother Earth's energies, supported and safe. Tortoise is uplifted, feeling freedom and peace. The singers of the song-lines finish the experience of this 'walk-about' in Father Sky and begin the journey of Mother Earth to the Center.

Mother Earth at Center

The core nature of Mother Earth is her Center, identified by many native cultures to be her heart, and often symbolized as a beating drum or the turtle. Alexandra describes Mother Earth at Center in the following:

I am sitting in the center of a ball (earth). I am painting the skies blue and the earth green and blue. The paint keeps changing colors to brown and black. I continue to repaint and try to finish it before the colors change, but before I can put the last stroke on, the color in the image changes. I try to paint faster but just as I put the last stroke on, the color changes. The old woman looks on and is disappointed that I have not finished yet. Why do I feel as though I am not making any progress here? What is it that I feel I should be able to do but cannot complete in the way I want it completed? This is (a vision) very similar to (the one about) the flowers being killed almost as quickly as I plant them, yet I continue to plant. I continue to paint. I must have faith and hope that I will eventually become successful.

Alexandra is sitting in the Center of Mother Earth, creating a work of art that reflects the way she sees the world as it should be. The world as a being-in-itself is changing the art

work to reflect the reality of what is. Alexandra is being observed by someone who communicates disappointment to her in some way. She relates a feeling of frustration. The first thought that comes to mind when reading this description is that it reflects a vision of the world *as it should be*, but the factual world's nature is another expression of being. Alexandra interprets the old woman's look to symbolize a disappointment in Alexandra's inability to finish making the scene perfect. Could it possibly mean the old woman's disappointment in Alexandra's ability to accept things as they naturally are, and as they naturally want to express themselves to be? Is the world's authentic reality an expression of imperfection that is itself perfection, coloring over dreams of perfection with the reality of blacks and browns that represent its natural order? Is this the vision of Mother Earth at Center, or is it the reflection of a soul landscape expressed as destruction where *Dasein* is an inauthentic expression of being? Could it represent both? The reality of Mother Earth at Center is that of a *Dasein* whose existence is cyclical, including beginnings, maturing, harvesting, dying, resting, and finally, regeneration of being. So, the naturalness of seeing the greens and blues painted over by browns, blacks and grays is an authentic expression of Mother Earth's Being.

Alexandra's comportment to the scene is one of frustration and the feeling of being a disappointment to her mentor because of Alexandra's powerlessness. The question that follows, "Is Alexandra's vision of a perfected *Dasein* an authentic possibility of thrown existence as it relates to the world of Mother Earth at Center? Heidegger (1926/1962) addresses the notion of "authentic possibilities of existence from thrownness or not" (p. 435) in the following:

As thrown, *Dasein* has indeed been delivered over to itself and to its potentiality-for-Being, *but as Being-in-the-world*. As thrown, it has been submitted to a

‘world,’ and exists factually with Others. Proximally and for the most part the Self is lost in the “they.” (p. 435)

What Heidegger is saying in relation to Alexandra’s vision (how the world should be as expressed in her artwork) is a possibility of existence that is delivered over to an expression of a *Dasein’s Being-in-the-world*. The existence is a thrown one that is submitted to the world and exists with Others. Alexandra’s vision of the Self and her existence is lost in the reality of the “they” who paint existence in black and browns by their behavior and the way interactions occur. Continuing his discussion of how resoluteness can affect authentic possibilities of existence from thrownness, Heidegger says:

The resoluteness in which Dasein comes back to itself, discloses current factual possibilities of authentic existing, and discloses them *in terms of the heritage* which that resoluteness, as thrown, *takes over*. In one’s coming back resolutely to one’s thrownness, there is hidden a *handing down* to oneself of the possibilities that have come down to one, but not necessarily as having come down. (1926/1962, p. 435)

What these words mean in relation to Alexandra’s thrownness of existence in Mother Earth’s Center disclose how heritage plays a role in the existence of a person and controls the resolve of *Dasein’s* expression. It is a heritage that comes back to itself, hidden in the genes, that takes over one’s existence. What is hidden is the way one assumes the possibilities of existence that are handed down by one’s heritage; these possibilities of existence do not have the appearance of having been handed down for one to assume, but as a heritage, no choice is given. Heidegger opens the notion of thrownness further by revealing how heritage plays a role in *Dasein’s* expression.

If everything ‘good’ is a heritage, and the character of ‘goodness’ lies in making authentic existence possible, then the handing down of a heritage constitutes itself in resoluteness. The more authentically Dasein resolves – and this means that in anticipating death it understands itself unambiguously in terms of its ownmost

distinctive possibility – the more unequivocally does it choose and find the possibility of its existence, and the less does it do so by accident. Only by the anticipation of death is every accidental and ‘provisional’ possibility driven out. (1926/1962, p. 435)

If Alexandra has been handed down the heritage of goodness as a possibility of her thrown existence, this heritage of goodness finds expression as an authentic reality only when she accepts and anticipates death as a reality for herself and those she loves. Only when she paints her own death in its blacks and browns and accepts the scene as a natural part of her soul’s existence is her *Dasein* authentically resolving.

Shanti relates, “I am in a place of trees,” when in Mother Earth at Center.

The trees create a canopy, and I climb various kinds, oak, maple, pine, and evergreen. Some are deeply rooted; some are shallow. Some have strong, bountiful arms, and some are shaky and wispy. All are green; and all are rooted. All are reaching upward. They are the ancient ones, neglected and ignored. I begin to weep because I know they are the liaisons and the connectors to beauty. They can not all say what is, but what is, is “As above; So below.” Their language is in the breeze.

Shanti stands with the old, wise ones, the tree-people, who exist in one place, centered and not moving, existing as a community in harmony with all. Shanti befriends each family of tree-people, and notes the differences between them and the ways they express themselves on the earth. Like Mother Earth, the tree-people reach upward. Tree-people are the holders of the great mystery of being female. Like the archetype, Mother Earth, trees are neglected and ignored, and in many places, they are destroyed without thought. Shanti knows the value of these old ones, and she weeps because she understands their connectedness to Mother Earth and their representations of Mother Earth’s beauty. The tree-people are interconnected to all things through the language of the wind. Their message is, “As above; So below” (Shanti).

In Mother Earth at Center, Isis sees energy swirling like the solar system.

Red and blue (rays) are going clockwise. Flowers are bursting. (There are) vibrant red roses, yellow daisies, an orange butterfly, and a green caterpillar. There is the thought of 'see, but not be seen.' I see a woman with dark hair in a shawl that has a red and tan pattern on the back. She hugs me. She gives me something wrapped with a red ribbon. It is like a pouch wrapped in something. She hands it to me when she is hugging me. When I open the pouch, it seems to be something meaningful and powerful made of clay.

Mother Earth at Center is perceived by Isis as energy moving in a clockwise direction.

Isis views the various chakras (energy centers) of Mother Earth's body. Each center has a different symbol contained in it. Isis thinks the feminine expression of Mother Earth is something hidden. Mother Earth at Center takes the physical form of a woman. The woman expresses her caring for Isis through the gesture of touch and the giving of a gift. The gift is made of the clay flesh of Mother Earth. The clay form holds meaning and power for Isis.

Tortoise reunites with the deer and the bear when visiting Mother Earth at Center.

We are sitting on a grassy hill in the warm sun. The deer is on one side of me, sitting with her legs folded under her. The bear is lounging against me on the other side. I feel the fur of each, so different in texture. I need both as a part of my life. I am sitting with my legs crossed, my arms over each animal. We belong to each other.

Mother Earth is telling Tortoise that balance is found in this area of the soul landscape.

Tortoise's balance in life results from balancing the natures of the deer and the bear within her own soul landscape. Mother Earth is telling Tortoise that the natures of both of these aspects of being are needed to balance the expression of Mother Earth's *Dasein* at Center. Tortoise understands that they all belong to each other.

The singers of the song-lines complete their exploration of the soul landscape of Mother Earth. Each traveler explores the nature of Mother Earths' energy in the cardinal points, Mother Earth, Father Sky, and Center. Revealed in this journey is the

connectedness and relationship of the women to their life source. The singers of the song-lines move now to the region of their soul landscape that is the expression of masculine energy. The women explore the nature of Father Sky.

Father Sky Is the Land of Our Fathers

Our Father who art in heaven, hallowed be Thy name. Thy kingdom come. Thy will be done on earth, as it is in heaven. Give us this day our daily bread, and forgive us our debts, as we forgive our debtors. Lead us not into temptation, but deliver us from evil. For Thine is the kingdom, the power, and the glory, forever. Amen. (*Holy Bible*)

The singers of the song-lines begin an exploration of their soul landscapes identified as the region of Father Sky. These women venture into the land of the “Father” archetype where masculine energy and masculine logos are dominate. The women begin where the sun rises, with Shanti speaking first.

Father Sky in the East

Shanti notes as she approaches this region that it is very windy. She describes being adorned with necklaces, bracelets, and anklets made of seeds. There is a feather (suspended) over her third eye. Another being is present who is making an offering (of sage smoke) over the spring seeds and the feather.

I can not see the being’s identity. I see myself from above, and see that as the wind blows (and moves) it carries me...(there is a) form in the front (of my being), and particles (are moving out) in the back (of my being). (It as if) like the wind blows on a solid (form of myself) in the front, but particles (of my being) fly out (from) that form in the back. My frontal form is actually a façade, and I am (carried) on (and in) the wind. I surf the currents, and the dust particles of my being (are carried) all over everything that is. (Shanti)

Meadows (1991) remarks, “A wind is the movement of air, and the Indian likened Air to mind, because mind, like air, cannot be seen” (p. 36). The presence and power of the winds are experienced and observed in nature.

According to ancient teachings, the Earth is protected by wind shields which envelope and encompass the planet...(The four winds are) mighty spiritual forces that affect all living creatures on earth...and (they) affect the direction of our temperament. (Meadows, 1991, pp. 36, 37).

Shanti relates feeling the presence and power of the movement of the mind of the Creator, as a wind, and the movement of the air shields that protect the Earth.

Abram (1996) describes the experience of air on the physical plane as,

the most pervasive presence I can name, enveloping, embracing, caressing me both inside and out, moving in ripples along my skin, flowing between my fingers, swirling around my arms and thighs, rolling in eddies along the roof of my mouth, slipping ceaselessly through my throat and trachea to fill the lungs, to feed my blood, my heart, my self...(yet) it is utterly invisible. (p. 225)

Shanti recalls the experience of Father Sky as a wind blowing on her being. And it affects the nature of her spiritual body. The wind carries Shanti along in a surfing motion like a feather riding in the breeze. The wind passes through her energy being, carrying with it particles of Shanti's own being along with Father Sky's winds as they move through the atmosphere. Shanti surfs the wind currents, and she observes that particles of her own being are scattering throughout the world carried by these currents. Particles of her being become part of the four, great winds.

Abram (1996) relates that indigenous cultures believe the wind is:

an aspect of a sacred power...Wind is the archetype of all that is ineffable, unknowable, yet undeniably real and efficacious...(Wind is understood to be) awareness, or mind...(and is a quality that) they themselves *are inside of* along with all living creatures. (p. 227)

Father Sky in the east is described in Shanti's vision as a power in the form of a sacred wind. This power is unknowable, but can be experienced as a mind-ful awareness that lives within, flows through all, and envelops all of creation.

In the same region, Tortoise observes everything is sparkling all around her. She relates:

It is too bright, and it hurts my eyes. My head begins to hurt. It is too full of all the brightness. There is a song that comes to my mind: James Taylor's '*Sunny Days That I Thought Would Never End*.' That (song) exactly says what I feel. It is just too bright, too sunny, or something. (Tortoise)

Tortoise describes a scene of "illumination," or the experience of light source within.

Illumination is the experience of the inner sun of our beings. Meadows (1991) describes the sun as:

our source of light...our Light-giver...our source of life...the Life-generator and Life-maintainer...the animating force of the solar system...(Illumination is) symbolic of the Real Self or the True Self 'within.' (p. 20).

Tortoise views her sun, her Real Self, finding it too bright, so bright it hurts her eyes.

Illumination causes her head to hurt, and its nature brings to mind a song that speaks of unending, sunny days. This bright sun is one she is not ready to face.

Isis' experience of Father Sky in the east differs.

I see a knife stabbing the ground and breaking up the soil. There is a thrashing motion and a motion of just stabbing. (Isis)

Isis describes being present in this region as viewing the foundation of being, the ground, broken up by a stabbing, thrashing motion. The flesh of being is torn by a knife assault.

Like Tortoise, Isis hurts when being exposed to a region that evokes a sharply painful opening of being. Isis' vision brings to mind Trungpa's description of "nowness" as sitting on the "edge of a razor blade" related in an earlier chapter. It is too sharp, too cutting, too exacting, too illuminating, too intense an experience of mind-ful awareness of being. Being cut open is the experience of the awesome power of the archetype of Father Sky as an awareness of razor sharpness, flowing over and through all being. When

Isis faces Father Sky in the east, she has a sharp awareness of masculine archetype of being in the now.

When Alexandra moves to Father Sky in the east, she describes approaching a gate made of gold and using a golden key to unlock the gate.

Inside the gate, she finds a meadow, and a stack of books everywhere. In the meadow is the old woman and the jaguar. When I entered they are reading stories to each other. The sky is bright. There are flowers blooming in the meadow. It feels like a warm, spring day. (Alexandra)

Alexandra ventures to the same region where Isis and Tortoise find pain. Alexandra has the key to unlock this region's secrets, and she is protected by the archetypes of the old woman and the jaguar. Stories are shared by those present that symbolize ancient knowledge shared on the wind of the universe. Alexandra notes that the scene is a meadow full of flowers on a bright, sunny day.

In Father Sky in the east, Shanti describes Father Sky as a sacred wind. Tortoise relates Father Sky is illumination, a sun too bright to view (and know) directly. Isis senses harm and pain by her exposure to Father Sky's sharpness and intensity. Alexandra finds in Father Sky the key that opens the door to ancient knowledge. Moving on, the travelers continue their "walk about" in the next direction in Father Sky.

Father Sky in the South

Shanti recalls that this region of the soul landscape holds the emotional quality of Father Sky; "The feather is now on the top of a long, walking stick."

I am surrounded by a rain forest. Looking down, I see I am very black and pregnant. I have an 'outie' which strikes me as funny. I am naked, walking with a reed basket on my head. My head is shaved. There are long pegs in my ears. I am caught up in the sway (of my movement), (it is) almost a swish. I can hear my mother saying, 'Don't Swish.' I definitely have a lot of attitude and a lot of power, knowing that I am in my place (solidly embodied). There is lots of action, lots of wind, and lots of feathers. (Shanti)

In the southerly region, Shanti's initial vision shows a being supported by a walking stick that is guided by a feather. The feather symbolizes both a messenger from above and a guide on the journey. Combining the two symbols indicates that in this region, Shanti is guided and supported by such a staff. Shanti experiences a place as one inhabited by the old, wise ones. This forest receives lots of water to sustain it. Shanti is a naked, pregnant, black female with a shaved head, wearing pegs in her ears. The description signifies that this is an authentic aspect of her feminine being, one able to create life, and one comfortable with an identity that originates close to Mother Earth. Wearing the robe of one whose color is black, Shanti associates herself with all that is feminine. The swagger-like movement she describes, the swish, is a prideful, seductive, solicitous movement. It is a movement used to attract attention, usually from the opposite sex, and occasionally seen in females who are in competition for power with those of their same sex. In the vision, her mother cautions Shanti not to engage in solicitous movements to prevent uninvited attention from members of the tribe. Shanti knows the nature of her woman power, and she likes to show off this power. She adds there is a lot of activity, a lot of movement of the winds, and many feathers are seen. All these symbols indicate that Father Sky manifests in abundance in the form of change and wind shields, and that many guides inhabit the region. Shanti's movement, the solicitous swish, does not originate solely from what surrounds her. The action is one of solicitude to the Other.

In his discussion of *solicitude*, Heidegger (1926/1962) describes two positive modes of its expression. One mode "takes over for the Other" and throws him out of his own position (p. 158). "In such solicitude the Other can become one who is dominated and dependent, even if this domination is a tacit one and remains hidden from him" (p.

158). Another mode of expression of *solicitude* is one that “leaps ahead of him” in potential expressions of existence of being (p. 159). This form of solicitude gives back to the Other in the sense that “it helps the Other to become transparent to himself *in* his care and to become *free for* it” (p. 159). Shanti’s “swish” is the physical gesture of a powerful woman whose movement in the region is a *solicitudinal* expression of a *Dasein* who takes over for the Other, and the movement reveals her relationship to Father Sky as one dominated by and dependent on Shanti’s expression of her being. This domination of the Other by a powerful female is tacit and hidden from the Other. The archetype of a powerful feminine aspect rules this region of the masculine archetype.

Tortoise observes that “everything is red...just red,” in this region.

And so I finally asked, ‘Why?’ I ask why everything is red, everywhere I look? Answers come. There is blood, carnage, and fire. I look closer, and it is true. There is destruction and devastation under the blanket of red. (Tortoise)

In Father Sky in the south, Tortoise finds destruction and devastation. Returning to Heidegger (1926/1962) and his discussion of destruction is illuminating:

In its factual Being, any *Dasein* is as it already was, and it is ‘what’ it already was. It *is* its past, whether explicitly or not. And this is so not only in that its past is, as it were, pushing itself along ‘behind’ it, and that *Dasein* possesses what is past as a property which is still present-at-hand and which sometimes has after-effects on it: *Dasein* ‘is’ its past in the way of *its* own Being, which, to put it roughly, ‘historicizes’ out of its future on each occasion. (p. 41)

Heidegger’s remarks suggest that Tortoise’s existence in the soul landscape of Father Sky is one that is disclosed as full of destruction and devastation. He further hypothesizes that the future in this region will be represented by the same destruction and devastation.

Dasein possesses this property and holds the quality of destruction present-at-hand.

Tortoise’s existence in the region is one of devastation that “historicizes” the future

expression of her existence in this region. The destruction is present-at-hand and will influence Tortoise's *Dasein* in the future in this direction.

Isis observes the following scene when she is present in Father Sky in the south.

Red chili peppers and a mushroom, cloud-like, hydrogen bomb. (I see) an explosion. (Isis)

We again see the color red and the symbols of destruction. This time an image forms that represents warring destruction that carries the meaning of human devastation. Both Tortoise and Isis exist in emotional devastation and potential destruction in this region. It is devastation capable of pushing itself along into their future *Daseins*.

Alexandra enters a multicolored, flowered gate, approaching Father Sky in the south.

Inside there is the old woman and the jaguar, lion, bear, and eagle. They are all planting seeds in the meadow. From the seeds there grows books – out of the seeds. Again, it is a warm, spring day – (an atmosphere of a) bright sky and no clouds. I feel warmth and contentment here. There is no stress or urgency. (Alexandra)

Alexandra is guided by the old woman and shielded by four, great, archetypal symbols.

The activity in this region of her soul landscape is that of planting seeds. In the context of this vision, the activity of seed planting is the instillation of ideas in the soil of

Alexandra's mind. These ideas are represented by the image of books, growing from the seeds. She experiences the place as a bright, sunny day. The atmosphere is one of warmth and contentment. Alexandra's existence in this region is a place of fertile soil for the growth of ideas planted by her mentor and guides. For Alexandra, the books that grow are not just any books, but books whose reading is an act of homage to God. Merton (1958) speaks of the nature of reading such books.

Books can speak to us like God...They speak to us like God when they bring light and peace and fill us with silence. They speak to us like God when we desire never to leave them...Books that speak like God speak with too much authority to entertain us. (Merton, 1958, pp. 62-63)

Alexandra's soul landscape in this region is the soil where seeds of thought are planted.

Alexandra can read these books and transcribe their meaning to others. She reveals fertile ground that grows the words of God. Tortoise and Isis find war and devastation. Shanti's experience is that of a being who rules the region with her powerful, solicitous embodied gesture. The travelers finish this exploration and prepare to move to Father Sky in another region of the archetypal circle.

Father Sky in the West

Shanti relates, "The feather is in my hat now."

I face a field of horses that are really noisy. There are bays and their fousls, with glimmering muscles in the sunshine. I ride on their speed and free movement. My hand is in their manes, and the wind is in my face...muscle to muscle. It is a very sensual feeling, very earthy. (Shanti)

In Father Sky in the west, Shanti's feather has moved from her third eye to her hat.

Feathers are worn in headdresses usually signifying achievement and recognition bestowed by a tribe. She travels among a group of noisy horses. The field is a sacred space where bay (brown) winds move freely and rapidly. The noise indicates communication is occurring, and the horses are ancient, Oriental symbols of the wind. Shanti is familiar with one in particular, the symbol of the brown horse, or the Wind of the Earth Mother. She rides the Wind of the Earth Mother in Father Sky, experiencing her earthy sensuality. The wind horses are close to one another and there is freedom of expression and freedom of movement in this region. Shanti's experience is of a feminine wind moving in Father Sky.

“I hear chimes in the wind.” (Tortoise)

A woman wearing thunderbird moccasins greets me remarking, ‘Leave the South behind.’ ‘It is not the true state of the world.’ ‘Listen to the chimes.’ (Tortoise)

In this region, Tortoise is gifted with the sensation of hearing the wind’s movement.

Tortoise meets a new guide, a thunderbird-woman, who tells her not to fret over the scenes found in the southerly region. Tortoise is given the advice to “Listen to the chimes.” She is being told to allow herself to be guided by the nature of the wind’s voice carried on the sonorous flesh of being.

In the westerly region of Father Sky, Isis sees

an elephant crying and sees an image of a form being built (that looks) like a wall. (The wall) is getting bigger. Rising up into the air is a clinched, angry fist. (Isis)

The elephant (a traditionally feminine symbol) is the largest, living mammal that walks the earth. It has a thick hide, a good, long memory, and it travels in herds dominated by a matriarch. It is extremely protective of the herd’s young. The elephant herd gathers around their dead, and they mourn as a group over the lost one. When Isis sees an elephant crying, it signifies something feminine in the soul landscape that possesses the qualities of an elephant has died, and the elephant herd is mourning. A wall is being erected in the next scene, indicating a large barrier is rising that can prevent freedom of movement and access into and out of the region. The area is being walled off, or compartmentalized, to prevent further damage or loss to some aspect of being.

The next symbol is that of a rising, clinched fist. The fact that it rises from the region below (from Mother Earth), and that the fist is a symbol of anger and war, opens up a discussion related to oppression and negation experienced by the feminine. The location of the fist rises from Mother Earth up into the face of Father Sky. The fist

threatens the masculine, archetypal influence of Father Sky whose logos descends from above. The clinched fist is a warning, or threatening gesture, against the masculine archetype, indicating that tolerance of the oppressive imbalance must end. Trust in male dominance in this region is ending because of the imbalance of influence felt as a negating, male archetype. The fist indicates the feminine will to fight for balance of expression and existence, and the feminine's intention to protect her *Dasein* by a walling off areas of being from exposure to Father Sky's influence.

Approaching Father Sky, Alexandra notes the gate is now a dark, oak color. When she enters, she finds a library.

The old woman is sitting at a desk, writing a journal. She gives me a pen and paper, (inviting me) to do the same. The two of us sit quietly writing. Since college I have tried numerous times to start a journal. It seemed so easy when I was younger. Now, I do not know why it is so difficult. Perhaps, this is my invitation to begin again – because there is no stress or anxiety in the scene. (Alexandra)

Alexandra's guide is situated in a place of learning and is capturing her ideas in book form. She encourages Alexandra to copy her activity. In Father Sky in the west, Alexandra is a being trained to channel the ideas that flow through this region in journal form. She is being invited to participate in capturing this communication for others. The women complete this exploration and move now to another direction of Father Sky.

Father Sky in the North

In the north, the place where the wisdom nature of Father Sky is found, Shanti stands at the back gate.

I am the rain, and I have no key, or feather, that allows entry through the gate. I am dirty, and my hair is matted. I am a beggar, and my begging bowl is empty. I am beyond want, or sorrow. I am waiting. I am a beggar waiting. (Shanti)

In Father Sky, Shanti views herself as the blood of Mother Earth. She has no guide and no key to unlock the mysteries held in this region. Shanti is barred from entry and stands pleading for acceptance and admission. She views herself as a dirty, starving, waiting beggar who is beyond want and sorrow. Her beggar's bowl is empty. Her pleas fall on deaf ears, and she is not fed. The entire scene paints an existence of a being who is forsaken and ignored. The vision is a replay of the scene from Job, begging for food and experiencing unending suffering at the gate. Job waits and trusts in the Father, and so does Shanti. The wisdom of the masculine archetype is being withheld in this region of the soul landscape. Shanti's *Dasein* in this region is one of a starving beggar, waiting and expecting Father Sky to assist her. The vision brings to mind the thought that Shanti's *Dasein* expects that God will express Himself through the generous response by the Other. It also calls to mind the notion of poverty which Merton relates is a notion that the religious view from a unique perspective.

Poverty is the door to freedom, not because we remain imprisoned in the anxiety and constraint which poverty of itself implies, but because, finding nothing in ourselves that is a source of hope, we know there is nothing in ourselves worth defending. There is nothing special in ourselves to love. We go out of ourselves therefore and rest in Him in Whom alone is our hope. (Merton, 1958, p. 53)

Merton's notion of poverty tells Shanti that poverty opens the door to spiritual freedom. Spiritual poverty allows her to find no-thing in herself that is a source of hope or value worth defending. The poverty of spiritual freedom creates an atmosphere where God can be found as hope. The act of spiritual begging creates both the possibility and the expectation that begging is a tone and a situation of being that is heard.

Heidegger (1926/1962) speaks of possibility and expectation when he says:

Dasein comports itself towards something possible in its possibility by *expecting* it. Anyone who is intent on something possible, may encounter it unimpeded and

undiminished in it 'whether it comes or does not, or whether it comes after all.' ...To expect something possible is always to understand it and to 'have' it with regard to whether and when and how it will be actually present-at-hand. Expecting is not just an occasional looking-away from the possible to its possible actualization, but is essentially a *waiting for that actualization*. (p. 306)

Heidegger is saying that Shanti comports herself in a begging attitude toward Father Sky, for the possibility of his recognition, expecting that she will be nourished and fed by the wisdom streaming down in this region. Heidegger says that anyone who is intent on this possibility may experience it. To expect this possibility is to already grasp the significance of when and how Father Sky will actually be revealed to her. Until then, Shanti is a beggar, waiting for the wisdom of the masculine archetype to rain down on her, bringing completion and wisdom to her soul landscape.

In the northerly region of Father Sky, Tortoise experiences:

the woman with the thunderbird moccasins comes with me to the north. She takes me into her home, and lays me on her bed made of skins. She tells me to rest, and she watches over me. I observe her mending clothing and tending to the cooking fire. (Tortoise)

Tortoise has a guide and protector in the form of a Thunderbird-Woman. Sun Bear et al., (1991) say the Thunderbird teaches "goodness, kindness, cleansing, and healing" (p. 177). Thunderbird-Woman brings Tortoise into her home, allowing Tortoise to rest on her bed. Tortoise is instructed to rest. She sees the woman mending the robes she wears and tending to the cooking fire. On another level of interpretation, the woman is mentoring Tortoise to re-store the energy fields (to mend her robes) that surround her being and to attend to the fire within her soul. Thunderbird-Woman mentors Tortoise so that she can develop the qualities of a thunderbird in this region of her soul landscape.

In Father Sky in the north, Isis sees the image of a hatchet, hacking at someone.

It is hacking at me, beating me to pieces. I see a chicken. Then, the image of a body with the head cut off (appears). (Isis)

The energy in this region is experienced by Isis as the blows of a hatchet. It is an intense experience resulting in beating Isis to pieces. A hatchet is an implement of war, and its blows are deadly, cutting one to pieces. The image of the chicken in this context can mean a person full of fear. Or, it can mean one who has learned to fear because of the expectation of hatchet blows. The image of a body with the head cut off speaks of the notion that the head (mind) of the feminine is removed violently by its exposure to the aggressively, masculine energy in the region.

Levin (1985) describes the experience of embodied humans under patriarchal rule when he says:

The difficult truth to which we must reconcile ourselves ultimately necessitates our involvement in a struggle to overcome the one-sided experience of the body which holds us in its thrall during the rule of patriarchy. The human body will not...be redeemed until the truth of the masculine principle is *brought into balance* – balance and harmony – with the corresponding truth of the feminine principle. (p. 58)

Isis experiences the warlike aggression of the masculine logos in Father Sky. The aggression renders her feminine being mind-less, incapable of thinking and expressing its needs freely because of fear of aggression.

In the northerly region, Alexandra finds herself sitting in the entrance to a cave on (the side of) a cliff.

There are paintings on the cave walls. I am sitting in front of a fire with the old woman and the jaguar. Again, we are listening to each other tell stories. I cannot remember when I felt so comfortable and at ease in the company of others. There is no tension – just love, involvement, and interest in the stories. (Alexandra)

Alexandra's *Dasein* continues to be guided by the old woman and the jaguar. The cave (the womb of Mother Earth) is a safe place to record the history of a people. It is shielded

and protected from the masculine logos, descending from Father Sky. This is an old cave where the oral traditions of people are handed down from generation to generation.

Alexandra participates in this tradition by listening and learning. She experiences the place as loving and comfortable. She uses the notion, “at ease,” to describe how she feels in this place. To be “at ease” is to experience the energy of being as in a resting state.

The singers of the song-lines complete this leg of their “walk about” in Father Sky and move on to another region. In this exploration, the women will experience how Father Sky relates and is interconnected to Mother Earth.

Father Sky in Mother Earth

In this region, the travelers explore what it is like to experience Father Sky moving into the region of Mother Earth. Shanti is given the image of herself “lying on my belly on a perfect, sunny, summer day.”

The ocean surf is pounding the sand. My eyes are closed. I am aware of the sand-crabs and the shells. Lying in the stillness, (I feel the) the water as it laps against me, wild, dark, and cold. (The sensation) is like being in a half of a ball – but, it is actually the whole ocean, the sand, and me. We are in this half of a sphere, and are (sheltered) by a cave. The moon is rocking us. So, we are rocking in this half of a ball (beneath the sky). (Shanti)

Shanti does not face in the direction of Father Sky. She is on her belly in the sun of a summer day. Mother Earth is known by the elements that make up her surface: the ocean and its movements; the sand-crabs and shells; and the earth’s apparent stillness. Mother Earth is basking in the energy of Father Sky. On another level of awareness, Shanti describes the sensation of being in a half a ball, or a cave. All the elements of the earth, including Shanti, are in this ball, and they are being rocked gently by the power of the moon’s energy. Over all, the sun shines brightly.

Tortoise finds herself in the middle of a big field of grass.

The grasses are taller than I am, and I can not see where I am. I have no sense of direction except for the ground below me and the top of the grasses above me. I am afraid, and I thrash around, and then, I hear a voice saying, 'Listen.' So, I quiet myself and listen. I hear water flowing, and I follow the sound, reaching the water. I take a drink, and find that I am quite thirsty. Now, I know where I am. (Tortoise)

Tortoise experiences Father Sky in Mother Earth as a large field of grasses in which she is lost. Her only orientation is the ground and the tops of the grasses. Grass is a symbol meaning the hair of Mother Earth. In this region, Mother Earth's hair grows very long because of the nourishment given by the sun. Tortoise is disoriented because of the prolific and pervasive nature of the grasses' growth. She becomes afraid and anxious. In her fear, she is told to, "Listen." She becomes quiet and hears the sound of water calling her. She follows this sound and finds its source. She comments, "I know where I am."

Levin (1985) discloses the meaning of *listening* when he explores the way a musician attunes to sound.

The musician cultivates a different dimension of our listening skillfulness...Allowing her body to become, itself, a medium, an instrument, for the resonance of sound, the musician can hear sounds, fields of sounds, choirs of sounds, that the rest of us will never hear. Listening with well trained ears, the musician breaths in the atmosphere that is filled with music: each thing, each being, has its own distinctive sound – even heavenly spheres. The skillful listening of the musician also requires an inner and outer silence: without that silence, more silent than the silences to which everyday living accustoms us, the musicality of beings, and the voices of our man-made instruments, will not give themselves to be heard. (Levin, 1985, p. 84)

By listening, Tortoise hears the calling voice of water and follows it to the source. She listens with her body like a musician to the atmosphere around. Tortoise breaths in the sound of water and follows its song-line to its source. She listens with an inner and outer silence to find the surrounding sound. It is a skillful listening that allows her to hear the distinctive sound of the voice of Mother Earth. Tortoise enters a different dimension of

listening and finds the musicality of being opened up for her hearing. She follows the sound and knows where she is.

When Isis travels in the region, she sees:

A big, bird woman. There is something underneath her...like a terrorized animal that is panicking and freaking out. She is just on top of this animal to kind of let it do what it needs to do. She is waiting for it to settle. (Isis)

When Father Sky is in Mother Earth, Isis reveals how oppressive the energies of Father Sky can be to others. The experience of Father Sky assumes the nature of a female bird. Birds are expressions of Father Sky in the same way that the growing grasses are related to Mother Earth. Underneath the bird a terrorized animal is panicking. The bird woman waits for the animal to calm so it can do what it needs to do. The vision discloses that feminine beings can be identified with the power of Father Sky by the way they relate to and influence others who are beneath them. These feminine entities relate to others in the same manner as those who adhere to patriarchal rule in a masculine dominated society. Isis' vision reveals the imbalance in this region of her soul landscape. A bird being who possesses power-over qualities is terrorizing an animal that lives close to the ground. The gesture of holding an animal until it calms is a restraining gesture that forces submission and calm in the other. The experience of Father Sky in Mother Earth is one of oppression, terror, and panic. It is confining, restraining, destabilizing, and frightening. The experience promotes a response of submission to a mighty power-over being.

Alexandra finds herself in a forest, walking across the tree limbs at the tops of the trees.

I am checking the trees to make certain that everything is OK with them. They are all tall, bright green, and strong. It is a sunny day. Again, I feel at peace – that everything is going well with me and with the earth. (Alexandra)

Alexandra is surrounded by the old, wise ones. She is high up in their energies, walking among them in a higher realm. Alexandra assesses their wellbeing and finds them strong, green, and tall. The atmosphere is that of a peaceful, sunny day. All is peaceful balance and harmony. Alexandra relates her experience of Father Sky in Mother Earth as one of looking at the growth and wellbeing of the ancient ones. The trees live in peace and in full sun. These ancient ones are the collectors of energy for Mother Earth; their limbs are much like arms, reaching up to the heavens for sunlight. They are peaceful, strong, gentle beings who understand the secrets of energy flow in the universe. Each distinct species holds a small, unique nugget of this knowledge, and all are considered sacred by indigenous people.

In this region, Alexandra travels among the old ones and finds peace. Tortoise becomes lost among giant grasses and finds the secret held in listening. Shanti does not face Father Sky and uncovers a cave-like sphere, containing all and influenced by the moon and water. Isis discovers the nature of an imbalanced, oppressive power-over relationship. The travelers finish exploring this region of Father Sky and prepare to move to another direction of the archetypal circle.

Father Sky in Father Sky

In this region, the travelers explore what it is like for an archetype to experience its own reflected archetype of being. Shanti relates a vision of being “spread-eagle against the blue sky, trying to camouflage myself.”

(The experience) is similar to those little peel and stick shapes that you pop them off the black background, and then, they stick. I am the shape, and I am trying to lie in a spread-eagle position. I am aware that the blue is not there, that I am a different color. (I know) that this is a funny, child’s way of understanding.
(Shanti)

“To be spread-eagle against the blue sky, trying to camouflage myself” are the words Shanti uses to describe what it is like to be in this region. To be spread-eagle is to be strapped down, unable to move, and completely exposed. From this perspective, one sees the bright, blue sky and all the heavenly bodies above. Shanti expresses the need to hide herself in some way from view. To be exposed in this manner means to be placed before the universe in full view and to know that all seeing eyes above are looking down at you.

Tortoise views the Northern Lights when she enters this region.

I am a part of the Northern Lights. I am shimmering. I have no feelings at all and no body. I am a bit of shimmering energy. (Tortoise)

Tortoise becomes the shimmering energy of the Northern Lights. She experiences what is described as the crisscrossing of the chiasm, the intertwining and the reciprocal insertion of being by Merleau-Ponty (1948/1968). Merleau-Ponty opens up the meaning of these notions when he relates what it is like “to see” in the following:

We know that, since vision is a palpation with the look, it must also be inscribed in the order of being that it discloses to us; he who looks must not himself be foreign to the world that he looks at. As soon as I see, it is necessary that the vision be doubled with a complementary vision or with another vision; myself seen from without, such as another would see me, installed in the midst of the visible, occupied in considering it from a certain spot...It suffices for us for the moment to note that he who sees cannot possess the visible unless he is possessed by it, unless he *is* of *it*. (Merleau-Ponty, 1948/1968, pp. 134-135)

Tortoise uses her vision to look at the Northern Lights in Father Sky. She touches the scene with her visible body and watches the ribbons of light dance in the sky. She loves the great outdoors and views a phenomenon she relates to intimately. The Northern Lights are an image inscribed on her soul, a place she returns to for inspiration. Tortoise knows these lights and the lights know her. She is seen by the lights at the same moment

she views the lights. She is possessed by the lights because an aspect of her being is part of the Northern Lights because she is the Northern Lights.

In Father Sky in Father Sky, Isis observes a woman curled up sleeping.

There is the sense of exhaustion, the deep sleep from exhaustion, and a white goat. (Isis)

Isis has the sensation of exhaustion and the deep sleep from exhaustion. The atmosphere and energy are overwhelming and tiring. The region is inhabited by a white goat often associated with sacrifice in primitive cultures. To sleep is to temporally escape and to end the experience of being-with Other. Isis' *Dasein* is in a deep sleep in this region from exhaustion. *Dasein* is stopping the flow of conscious awareness. Heidegger (1926/1962) says of such stopping:

Ending signifies 'stopping'...ending, as stopping, can signify either 'passing over into not-presence-at hand' or else 'Being-present-at-hand' only when the end comes. (p. 289)

Isis sleeps in this region signifying her *Dasein* is "passing over into not-presence-at-hand," stopping the experience of Father Sky in Father Sky. The vision can mean that "Being-present-at-hand" in this region ends when Isis passes over into not-present-at-hand and sleeps. In either case, Isis chooses not to engage in the nature of the region.

Alexandra relates:

In Father Sky, I am flying over the earth with the eagle. We are looking for a book about me. We finally find the book. I am trying to read it, but find it is blurry. Is this what I was writing in Father Sky in the west? (Alexandra)

Alexandra flies in higher realms with an eagle that signifies courage and the ability to see far. Alexandra is looking for a record of her soul's history. When the record is found, Alexandra is not able to read it because her vision is unclear. She searches for her soul's

historical roots. Heidegger (1926/1962) explores the meaning of the possibility of having an authentic history:

*Only an entity which, in its Being, is essentially **futural** so that it is free for its death and can let itself be thrown back upon its factual “there” by shattering itself against death – that is to say, only an entity which, as futural, is equiprimordially in the process of **having-been**, can, by handing down to itself the possibility it has inherited, take over its own thrownness and be **in the moment of vision** for ‘its time’. Only authentic temporality which is at the same time finite, makes possible something like fate – that is to say, authentic historicity. (p. 437)*

Heidegger is telling Alexandra that the only way her existence can be authentic historically is to exist for the future, allowing her self to exist in her factual environment, and by breaking herself apart against the end of her existence. A person who exists focused on the future is always in the process of *having-been* and has the power to take control of her existence, able to be in the moment of her vision in its moment of beginning. Living for the moment, in the present, makes possible an authentic historicity. Completing the circuit of their journey around Father Sky, the travelers move now to the Center of this archetypal circle.

Father Sky at Center

In the Center of the region identified as Father Sky, the travelers explore the archetype that integrates all the qualities found in the other regions, surrounding the Center. Shanti views the following scene.

A humungus, quilted, feather bed with big pillows. I am warm, and tucked in, quiet. Right before sleep approaches, a call-wizard at the head of the bed goes off. Was it the sandman? (The sandman) is throwing a disco-ball that creates a prism of color around the room, but the colors are staying, and there are more colors that come. So, the sandman is spraying color over the bed that was all white. (Shanti)

In Father Sky at Center, Shanti is in a place of rest, safety, warmth, and sleep. An alarm goes off just at the moment of sleep. She views a spherical shaped object that projects

colorful lights all over the room, changing the room's atmosphere because of the various colors. For Shanti, the experience of Father Sky at Center happens right before sleep comes. An alarm sounds, preventing sleep and bringing to view the disco-ball. Shanti sees the source of all light and understands the power of that light to change the atmosphere surrounding her.

In Father Sky at Center, Tortoise is given this image:

I am enclosed in a ball, and I know it is time for me to come out. Maybe I am ripe, like a pea in a pod. I push with my back and my hands and feet, and start the breaking-out process. I am not ready yet! I can not get out. I have made some progress, but I can not gain my freedom. I am OK. I rest, and know that there will be a time in the not-so-distant future when I can emerge from the ball. Right now, I rest. (Tortoise)

Tortoise sees a ball, a spherical shaped object that she is inside of. There is the sense that she needs to emerge from the ball, but the reality is she is not ready. She is not ripe. She rests, and waits for the time of ripening when she is to emerge. Heidegger (1926/1962) describes this notion as ripening.

Ripening is the specific Being of the fruit. It is also a kind of Being of the 'not-yet' (of unripeness); and, as such a kind of Being, it is formally analogous to *Dasein*, in that the latter, like the former, *is* in every case already its 'not-yet' in a sense still to be defined. (p. 288)

Heidegger is saying that Tortoise's experience of Father Sky at Center is not defined. She is presently in a mode of unripeness that is "not-yet" ready to be defined by *Dasein*.

Isis "feels cold" in Father Sky at Center and relates:

I see a white stone and an eclipse. I am trying to figure out if it is a solar eclipse or a lunar eclipse. (Isis)

Isis feels the sensation of coldness when in Father Sky at Center. She describes Father Sky at Center as a solar or lunar eclipse and a white stone, having the qualities of coldness and purity. The question that rises is, "What is it like to relate to a Being who is

cold, pure, and made of stone, and who eclipses one's being?" The sensation of coldness is one of feeling the vital forces in the body slowed. Movement is decreased, and energy flow is similar to holding a piece of dry ice in the hand. The ice is so cold it actually burns the tissue and causes pain. When a symbol is presented as white, it signifies purity, meaning something untouchable. For Isis these are the qualities given in this region. The stone's nature is hard, unchanging, unyielding, and firm to the touch. These qualities help Isis understand the Being of Father Sky at Center. Heidegger (1926/1962) speaks of understanding the Being of Others:

Being-with is such that the disclosedness of the Dasein-with of Others belongs to it; this means that because Dasein's Being is Being-with, its understanding of Being already implies the understanding of Others. This understanding, like any understanding, is not an acquaintance derived from knowledge about them, but a primordially existential kind of Being, which, more than anything else, makes such knowledge and acquaintance possible. Knowing oneself is grounded in Being-with, which understands primordially. (pp. 160-161)

Isis is revealing that Being-with Father Sky at Center is not based on knowledge about the Other, but her vision is a primordial understanding of what her soul knows is truth about what it is like being-with the Other. For Isis, Father Sky at Center is a cold, hard, pure, unchanging experience that overshadows the existence of her *Dasein*.

In Father Sky at Center, Alexandra returns to a meadow scene.

I am kneeling in a circle with the old woman, the jaguar, the bear, the lion, and the eagle. An old man is present who looks like Moses. We are praying together. Again, I feel at peace. I feel that everything is going well. (Alexandra)

Alexandra is in a sacred circle, praying with her mentor and her four guides. A masculine figure is present whose features are similar to those of a biblical figure, reminding Alexandra of a religious leader. Alexandra's perception of being at Center with Father Sky is to participate in a prayer circle, evoking an atmosphere of peace and harmony.

All the travelers' visions relate viewing a circular form at Center. Shanti sees a sphere that projects numerous, colored lights, and observes the light's power to change the atmosphere. Tortoise is resting within a spherical shaped ball, feeling the quality of unripeness. Isis views an eclipse and the white stone telling her of the quality of a cold, hard presence, having the power to overshadow from above. Alexandra is within a prayer circle with her guides and a masculine presence who participates with them. The atmosphere is one of being "at ease."

The singers of the song-lines of the soul have circumambulated the spherical shape of their soul's landscapes. They found mentors, guides, some damage, and great powers resting within their beings. In Chapter Seven, the travelers move to the center stones of their beings and climb the vertical axis of the energy pole that rises through the center of their spherical beings. They visit the seven sacred stones identified by Sun Bear as Earth Mother, Father Sun, Grandmother Moon, Turtle, Frog, Thunderbird, and Butterfly.

CHAPTER SEVEN: THE CENTER CIRCLE

If we want to retrieve our primordial experience...we need to learn the ways of plants; we need to heed the teachings in their simple presence: rootedness, openness to the ground, bending with the winds, openness to earth and sky, silence. (Levin, 1989, p. 69)

The Seven Sacred Stones

In this Chapter, the singers of the song-lines of the soul assume the qualities of plants and explore the nature of what it means to be like plants, remaining in place, while being silent and still in the presence of the seven sacred stones. The seven sacred stones encircle the center stone that signifies the Creator. These sacred stones are the rulers of seven powerful energy centers of being (the chakras) that rise through the axis mundi of the universe and through the energy bodies of all beings. The sacred stones are mirrored in the soul landscapes of humankind and all creation. The first stone approached by the travelers is named Earth Mother. Earth Mother rules over the functioning of the first energy center, or the root center of being, whose development is critical for survival. The root center is located in the lower hips and genital area of the human body. According to Dale (2004), from an energy perspective, this center,

Contains our roots, including family values, beliefs, and heritage; original feelings about ourselves, our right to exist, our right to occupy space, our right to be loved, our right to get our needs met; programming affecting our basic needs, including the needs for money, love/being loved, sex, food, air, water, housing; material energy for achieving life purpose. (p. 34)

The singers of the song-lines enter this region while remaining silently implaced as they open themselves like plants to experience the qualities of Earth Mother. “I add my voice to this leg of the journey” (Mary) to identify myself as one of the singers. The vertical climb up the sacred mountain is difficult for seekers, and my energy’s presence provides

a stabilizing and guiding force since I have traveled in this region at other times with La Loba.

Earth Mother

The Earth Mother stone represents the love and new beginnings the Earth Mother always gives to her children (Sun Bear et al., 1991). The symbols that signify this stone are a tree and a green robe. “The tree represents the tree of life and the green represents the fecundity of the earth” (p. 25).

(Earth Mother) teaches about the nurturing female energy within you and about the earth herself. The Earth Mother stone is the place to help you feel the earth energy more strongly. It is here you can find solace when you are feeling a deep sadness or anguish about the condition the earth is in now. (Sun Bear et al., 1991, p. 25)

Each of the travelers relates an element of the experience of being present with the Mother Earth stone. Isis feels the sensation of uprising energy and growth, as she views the vision of a green field. Tortoise stands in calm, gentle, warm water. Shanti relates seeing the life force growing in strength and sensing the divinity of Earth Mother’s brilliant color. Alexandra’s vision is of a woman standing as an embodied Tree-Woman with a green robe surrounding her. “She protects and nourishes all life and the ground through her body.” Mary sees a crystalline land and a white eagle embracing a large woman. “We are surrounded by a sea of children.” A rainbow encircles the scene.

The travelers relate that their experience is that of a calm, gentle being whose green energy flows upward and surrounds her. This being stands like a tree – unmovable and trusting in her relation to the heavens and the cycles of the seasons. She is the Divine Mother of All Being who emits the Rainbow Ray that nourishes and protects all her surrounding children with energy from her body. The land is pure and clear. There is the

sense of embracing the Divine Mother of All Being. She stands tall, trusting in her existence, still and unmovable like her symbol the tree of life. How is a tree symbolic of the qualities a seeker would find when being present in Earth Mother?

According to Hall (1928/2003), the Tree of Life conceals “the mystery of *equilibrium*” (p. 296). “The *Tree of Life* represents the spiritual point of balance – the secret of immortality...while The *Tree of the Knowledge of Good and Evil*...represents polarity, or unbalance – the secret of mortality” (pp. 297-298). Earth Mother contains the secret of spiritual immortality – the mystery of balanced equilibrium. What might the seekers uncover from observing the existence of Earth Mother in sacred implacement that will point the way to the meaning of spiritual immortality? To answer this question we must first look at the meanings held in the symbol of a tree and its relationship to the body of Earth Mother.

The symbolic metaphor given by Alexandra of the Tree-Woman represents a picture of Earth Mother’s energy body. Her vertical energy body signifies the earth’s axis mundi, and it is also a tall trunk through which flows fluctuating levels of green energy. This tree trunk stands implaced in the center of its universe with the cardinal points positioned at the Four Corners on the horizon. The cardinal points represent different qualities of Father Sky that influence Earth Mother’s manifestation during the movement of her huge body through Father Sky. While on the journey through Father Sky, Earth Mother circles a polar opposite energy body signified in the energy being of the sun. During the year-long journey through Father Sky, Earth Mother experiences differing levels of exposure to the sun’s energy because of the varying distances from the sun’s energy being. During the spring time in the North American region (the first quarter of

the year when Father Sky manifests powerfully in the East on the red ray), Earth Mother's green energy begins to rise through her energy tree trunk to meet the pull of the golden energy of the sun and the force of the energy from Father Sky on the red ray. During the summer time (the second quarter of the year when Father Sky manifests powerfully in the South on the golden ray), Earth Mother's green energy is gaining strength to its maximum flow, being drawn upward through the center of her tree trunk by the forceful pull of the energy body of the sun (now positioned perpendicular to her tree trunk at mid-day) and the complete opening of her energy body to Father Sky. In the fall (the third quarter of the year when Father Sky manifests powerfully in the West on the black ray), Earth Mother's green energy flow begins to recede back into her being. The sun's energy body is moving farther away and the energy of Father Sky in the West promotes the slowing of Earth Mother's production of energy. In the winter (the fourth quarter of the year when Father Sky manifests powerfully in the North on the white ray), Earth Mother's green energy flow halts. The sun's energy body is low in the sky and distanced in his influence, and Father Sky is cool, and energy flow is slowed. Earth Mother rests in the North, the place of wisdom. The Divine Mother of All Being sleeps and waits for the cycle to begin anew. The Divine Mother of All Being is Earth Mother.

To answer the question, "What might the seeker uncover from observing the existence of Earth Mother in sacred implacement that will point the way to the meaning of spiritual immortality?" we look to what it means to be a Tree-woman. Alexandra's vision tells us she is a Tree-Woman, a metaphor representing the green energy flow that moves through Earth Mother's being. She is in balance and in harmony with the energy flow of Earth Mother and Earth Mother's relationship to the masculine archetypes of the

universe. The secret of her soul's immortality is the cyclic harmony and balance that her existence has in relation to Father Sky and the sun. To gain this secret, humankind must assume the qualities and cycles of Earth Mother's existence. The secret to spiritual immortality lies in humankind establishing the same energy relationships to the great masculine archetypes (Father Sky and the Sun) that Earth Mother has. Humankind must become spiritual Tree-people because a human's energy body is a holographic mirror of the energy body of Earth Mother. In this holographic energy body is an energy center named Earth Mother that functions in the same manner as the sacred center stone, Earth Mother, does for the universe. This great stone holds the secret of Earth Mother's balance and immortality. To be like her, humankind must reside implaced and silent in sacred relationship with the other stones that circle the Center.

The singers of the song-lines move on now to the stone named Father Sun, the ruler of the third chakra. The third chakra is located in the solar plexus, an area of the energy body referred to as the power center. "(This energy center) functions as a storehouse for the opinions, judgments, and beliefs we have gathered about ourselves and the world" (Dale, 2004, p. 36). The chakra associated with the Father Sun stone "also correlates (in the human body) to the digestive process and interrelates with the organs located within it" (p. 38). The organs located in this region include the liver, the gallbladder, the spleen, the pancreas, the adrenals, and the kidneys.

Father Sun

This stone teaches about the core masculine energy and about the active principle of the universe. This is the place to go if you need more energy, if you need warmth and expansion in your life...In this position you can learn to accomplish things and find courage. The sun stone can also teach about discrimination; the healthy ability to set limits, to say no when that is what you want to say. (Sun Bear et al., 1991, p. 26)

When the singers of the song-lines move to Father Sun, they move into the region of their souls where the great light shines. Isis experiences the laughter of a child, the bodily awareness of the movement of angel's wings that are soaring and floating in the heavens. Isis observes an object change shape: first, it is a geometric toy; then, it opens into a spherical shape. Isis then notes the sensation of soulful breathing.

In this region, the relationship between Father Sun and its influence on the growth of food and humankind is shown (Tortoise). "The wheat field is receiving nourishment from the sun, and I am filled with warmth and goodness" (Tortoise). In Father Sun, Alexandra merges with her totem animal, the jaguar. She feels herself floating in the sky and the light and warmth energize her.

Shanti faces this great archetype and experiences the sensation of being burned and feeling humbled by Father Sun's power. She is shown the connection between Father Sun's movements in the sky and the experience Earth Mother has of Father Sun in images representing the passage of time and the changing of the four seasons. Father Sun has the power to burn away darkness and negation. Facing this light and looking into its source is a gesture Shanti does not consider because of her fear of this being. Her experience reveals that traversing this powerful landscape requires preparation and fortitude.

In her vision, Mary participates in the activity of Father Sun by lifting the sacred symbol of the sun into Father Sky. Father Sun is the metaphorical symbol of the core of what it means to be masculine and to possess masculine energy as a spiritual force. Rumi poetically captures the spiritual value of this essence to all being in *The Core of Masculinity*.

The core of masculinity does not derive
From being male,
nor friendliness from those who console.

Your old grandmother says, "Maybe you shouldn't
go to school. You look a little pale."

Run when you hear that.
A father's stern slaps are better.

Your bodily soul wants comforting.
The severe father wants spiritual clarity.

He scolds but eventually
Leads you into the open.

Pray for a tough instructor
To hear and act and stay within you.

We have been busy accumulating solace.
Make us afraid of how we were.
(in Barks & Moyne, 1997, p. 115)

Core masculinity brings to the soul toughness, spiritual clarity, fortitude, and stick-to-itiveness. Rumi is telling the seeker that a stern, forceful, spiritual guide will lead the seeker to the experience of openness and the clarity found in the region of the Father Sun. Rumi relates that the body is soft, as is the feminine nature. The spiritual journey is long, difficult, and often painful. According to Rumi, to see the face of Creator in Father Sun requires the presence of an internalized, tough, task master who can prod the seeker along. Rumi advises one to pray for life to bring this kind of guide and this type of life experience. He remarks that one should fear what is easy, agreeable, and soft when traveling in Father Sky because the seeker will miss beholding the majesty and glory contained in Father Sun. Hall describes this metaphorical glory when he relates:

The sun...was assigned to the highest of the gods and became symbolic of the supreme authority of the Creator Himself...This orb...has three distinct phases: rising, midday, and setting...God the Father, the Creator of the world, is

symbolized by the dawn...God the Son, the Illuminating One sent to bear witness of His Father before all worlds, is the celestial globe at noonday...God the Holy Ghost is the sunset phase, when the orb of the day, robed in flaming red, rests for the moment upon the horizon line and then vanishes into the darkness of the night and wanders the lower worlds and later rises again triumphant from the embrace of darkness. (Hall, 1928/2003, pp. 135-136)

The experience of the singers of the song-lines describes a relationship where Father Sun's presence brings laughter, warmth, and power. Isis notes the sacredness of the sound of soulful breathing and senses the movement of angel's wings. One can only wonder what she heard and sensed. What is the sound of Father Sun's soulful breathing? What does it feel like to sense the movement of an angel's wing?

Shanti's experience is that of being scorched – like a moth flying too close to a candle flame – an attraction so great one would risk harm to the self. She is shown Father Sun's control of time and his influence on Earth Mother's seasons. Shanti is grateful for the light that removes darkness. She expresses fear of facing the symbol of core masculinity, and avoids looking directly in the eye of Father Sun's soul.

My soul's (Mary's) behavior reflects the nature of a soul who has deep knowledge and respect for Father Sun. This soul mystically participates in his journey, reveres the greatness contained in the symbol, and supports what it means to manifest as sacred, masculine divinity – powerful, golden light. Viewing this relationship between Father Sun and my soul brings tears to my eyes. I am humbled by my soul's wisdom and awed by the honor and respect demonstrated to this great masculine archetype. I realize the cultural and social forces that formed my ego as a young female in the 1960s, may in fact have created dissonance between my ego and my soul. My goals were justice, equality, and respect at that time. I fought hard for these qualities in my life and in society. By behaving in this manner, there was little time to give honor and respect to

most things masculine. I challenged, questioned, and argued my opinion and position often. I now wonder how my life might have been different had I demonstrated the honor and respect my soul shows for Father Sun to the masculine beings who shared my life.

The singers of the song-lines complete this leg of their “walk about” having learned the great power of an archetype who brings light, warmth, the seasons, and the capacity to burn those who venture too close unprepared to face him. The seekers begin to move on. The next stone approached is Grandmother Moon. This stone is the ruler of the second chakra. This chakra is located in the abdomen, and is known to be the center of creativity. The second chakra is associated with the intestines, abdominal organs, and the female reproductive system (Dale, 2004). This chakra “contains the feelings of self and others” (p. 36). It is “the seat of feelings and our awareness of them...(and) *female identity*” (p. 36).

Grandmother Moon

The Grandmother Moon stone honors trust that comes from the introspective energies of the moon...Grandmother Moon teaches about a different aspect of the feminine than the Earth Mother does. This aspect of the feminine is the one strong enough to be receptive, the one strong enough to surrender to life. This aspect of the feminine is the one wild enough to seduce the active forces, visionary enough to conceive of new life coming from the old. Grandmother Moon dreams the children Earth Mother nurtures...Grandmother Moon’s soft gentle light allows you to examine the shadow side of your being, the parts of yourself buried so deep you fear looking at them in the full light of day. (Sun Bear et al., 1991, pp. 26-27)

The singers of the song-lines enter the region of the Grandmother Moon stone. Isis has a “pop sensation” felt when there is instant recognition. “I recognize her – my guide.” Isis describes this guide as a wise woman who is both an anchoring presence and a light house above the (ocean’s) water in the night. “She knows just what to do.”

Tortoise sees the moon and stars reflecting off the surface of black, calm water. “On the sand behind me are four cradles of babies, cooing and rocking in rhythm with the waves.”

Alexandra sits in an open, grassy field in the middle of a large forest. “I am looking at the moon in the night sky.” With Alexandra are three protectors: a black, a gray, and a white wolf. “The wolves are talking to the moon.”

Shanti views her mentor, an ancient one she names, “Crone of My Crescent of the Night Sun.” “I passively experience the cool and gentle, unassuming energy as it manifests my eternal body.” She describes knowing the feeling of being in synch – balanced between light and darkness – “at one with the tides, all ebbs and flows.” The experience is soothing and healing.

“A silver eagle flies over a woman crowned with a silver disc that has two horns rising on either side” recalls Mary. The queen of the night sky walks in a silvery mist on the surface of a blue lake. “Her beauty is breathtaking.” I feel protected by the courage of the eagle and reassured to know that this female aspect has a powerful presence in my soul.

For these women, Grandmother Moon is a silvery, anchoring presence – a guiding light in the night sky – a gentle energy that soothes, balances, and heals the feminine soul. To be anchored to a place by a guiding presence in the night is to be assured of safe passage in the region, like a ship being guided by a lode star. Sun Bear says Grandmother Moon is wild enough to seduce the active forces, and she is able to dream children into existence. Grandmother Moon teaches a woman about the shadow side of her being that is powerful enough to call into her presence active, masculine forces. This shadow side is

a La Loba aspect of a woman's being, the part of a woman's nature that is socialized out of her as she grows in a society that does not respect this great archetype of being. This shadow aspect is a wild woman who swims naked in a deep, blue lake under the rays of the full moon. She dances in circle with her sisters around a great fire, and throws her head back, howling loudly at the night sky. It is a howl of the voice of the female who knows her woman power's ability to call into being the presence of a male who listens for the cry of a wolf woman.

Isis has a relationship with Grandmother Moon that is like a mariner to a lode star when at sea. Her shadow side is guided intuitively to know how to express herself and call into her presence masculine forces. Tortoise is at home with her wild side and comfortable with the many infants that this relationship dreams into being. Alexandra is facing her wild side, and is surrounded by the affection of guiding wolf energy. Shanti is in her element – serenely accepting of her wild side and comfortable in her knowing. Mary views the nature of a beautiful queen crowned with the glory of a mid-night sun that has horns rising on either side. The crown signifies that this being is the ruler of the full moon, and that her moon is balanced by rays of energy rising on either side of its rim. These rays, or horns, indicate she walks in the north, in wisdom with the buffalo, and uses her wild side wisely. I experience relief knowing this female aspect is a woman of beauty and wisdom. This knowing dampens the un-ease I often sense walking this earth as an old, plump woman (a La Loba archetype?) questioning the wisdom of my decisions and actions because they often seem so out of step with society.

The singers of the song-lines move now to the sacred stone named Turtle. This stone is the ruler of the fourth chakra, or the heart center. This energy center is the

“source of healing energy; our innermost desires; our dreams,” and is the “seat of compassion, relationships” (Dale, 2004, p. 39). The organs located in this region are the heart, the lungs, and the thymus gland.

Turtle

The Turtle represents the clan of the earth... Turtle clan position (is) where you can learn about solid growth and (gain) a good sense of connection with the energy of the earth. This is the stone to seek when you yearn to be more oriented toward the earth, more able to help her in every way that you can. This is the place in which you can learn the true meaning of loyalty to the earth and to all of your relations on her. (Sun Bear et al., 1991, pp. 27-28)

When Isis approaches this stone, she senses the warmth of “kindness as I view fertile, rich soil.” Tortoise observes many people residing unknowingly on the back of a turtle that is not acknowledged. “The turtle moves slowly and steadily – not rocking the people living above on her back.” Alexandra finds herself inside a giant, turtle shell surrounded by millions of sea animals. “The shell is actually a house, or shelter, that is keeping me safe.” Shanti relates feeling her self “crawling on my belly.” She notes she has crusty skin that is difficult to penetrate. Her movements are described as “lumbering and hardly noticeable.” The awareness carried inside the turtle is one describe by Shanti as being “in love with every inch (of ground), every blade of grass, every bug, every piece of dirt.” Mary sees a giant, green turtle with several spears in its back that are removed. “I see a green eagle land on the back of a turtle, spread its wings, and shield the turtle with its body.” I am saddened to see damage to the turtle aspect of my soul. It tells me that my soul’s connection to the earth has suffered. I am heartened by the presence of the eagle who acts as a shield for this aspect of my being.

The travelers describe a relationship with Turtle that is experienced as loving kindness, not acknowledged – taken for granted by many of humankind. Turtle is a home,

a shelter, humankind carries inside their souls where safety is found. Turtle is the ground humankind walks on, and the land on which humanity resides. Turtle is also a metaphor for sacred implacement exposed to damage and danger, calling for the intervention of a courageous, active, masculine force to preserve the turtle's existence (Mary).

What is it like to be in a region of the soul that expresses itself silently while providing a fertile shelter of loving kindness that goes unrecognized? What must take place in humanity's awareness for recognition of this sacred aspect of being to come into being? How does humankind become like the eagle, spreading its wings on behalf of Earth Mother's existence and the existence of all life that resides in this region? Native Americans relate that the North American continent is Turtle Island, the heart chakra of the body of Grandmother Earth. In the past, eagle warriors of some Native American nations belonged to clans like the Dog Soldiers. The Dog Soldiers were a clan of warriors sworn to fight and die for Grandmother Earth and the People. Who might the Dog Soldiers of Turtle Island be in modern times – eagle beings spreading their spiritual and physical wings to shield the sacred stone of the Turtle? How does the awakening of the soul of a Dog Soldier occur – an awakening that allows an eagle warrior to recognize the silent, loving kindness of the heart of Grandmother Earth?

The singers of the song-lines of soul press on to the next stone, the Frog, the ruler of the fifth chakra. The fifth chakra is located at the throat. It is the "source of truth" and it "contains the ability to define ourselves in the world" (Dale, 2004, pp. 41, 43). It is the seat of "wisdom and responsibility" (p. 41). The organs located in this region of the body are the throat, the neck, and the thyroid and the parathyroid glands.

Frog

The Frog stone honors the element of water...A distinguishing trait of the frog is their metamorphosis from a tadpole to adult frog...in this process they are like the element they honor – water...Frog can teach you about transformation, communication, mystery, joy, humor, and evolution. (Sun Bear et al., 1991, pp. 176-177)

The singers of the song-lines enter this region of their souls identified as Frog. Isis has a vantage place of being a frog really high up in a tree. “I can see very far and get the Big Picture.” She senses the need to “Lighten up,” and thinks, “Be at peace.” She senses that in this region some things are hidden. She feels sadness, patience, and lightness – all at the same time.

Tortoise finds herself in the desert at night, lying on her back naked, looking up at ten thousand stars shining. “The air is warm on my face and body, and I feel the warmth of the earth on my back.” The atmosphere is “so clear and pure.”

Alexandra views a family of frogs, building a shelter in a swamp. “The frogs are working together to build a shelter...using the elements present in the area.” Alexandra notes the presence of love and togetherness. The atmosphere is peaceful and feels safe.

Entering the region of Frog, Shanti relates “I am lying in the afterglow of love making.” She expresses gratitude in knowing that all she needs flows to her. “I am praising and softly humming in my urge, desire, eyes, tongue, fingers for my sensitivity and reception.” There is a knowing that “I am the banquet, and I am the feast.”

When Mary enters the region of the Frog, she sees two deer walking side by side. “A praying mantis sits on the back of the male deer, cleaning the deer’s ears and mouth.” She observes a silver chalice being cleaned while an eagle flies overhead, observing the events below. I recognize from this vision that the two deer represent balance between

my masculine and feminine totem guides. This is a region of soul where much damage and work has occurred over the years as I search for wholeness and balance. I am glad the mantis is healthy and assisting the male deer to hear. My throat (the chalice) is being cleaned and the whole scene is shielded by the eagle above who keeps watch over this region. I am reassured and thankful for the conditions found in this region.

The travelers find the Frog's atmosphere is one of peace, patience, sadness, lightness, warmth, love, and the sense of togetherness. The perceptions of the women and their gathered images reveal that Frog is like water, adaptable to its surroundings and the requirements of the person traveling in the region. Frog's nature is adaptation, rejuvenation, cleansing, and also, having the courage to grow. The Frog stone is the seat of the voice and the ability to hear. One woman requires the "Big Picture;" another, to see the stars; one traveler seeks adaptability to surroundings; another experiences the nature of Frog as love making; and finally, one woman experiences Frog as two deer walking together in the presence of mantis and a chalice.

To require the "Big Picture" can mean the desire to hear everything, to know everything, and to have the capacity to speak everything. To seek the desert at night to look at the stars while being naked might indicate that the voice is quiet and speaks and hears only when exposed to the night sky. Frogs working together to build a home in the swamp can mean that the ability to hear and speak is present and support a region that feels like home. Frog as love-making indicates one who can speak and hear in this region and loves the experience. In Frog, she experiences herself as whole. Frog as two deer walking together speaks of a person whose male and female natures reflect each other. The male requires cleaning which is performed by an aspect of being known to signify

the truth. The male deer's ears and mouth are cleaned allowing it to both hear and speak clearly, truthfully, and cleanly.

The chalice mandala (found in an earlier Chapter) relates the struggle Mary had in this region to find her voice and to hear the sonorous field that surrounds all being. The chalice mandala is a story relating one woman's "walk about" with dis-ease to learn the importance of speaking her truth and hearing that truth returned as love.

The travelers continue their "walk about," moving to the region entitled Thunderbird, the ruler of the third eye, or the sixth chakra. This chakra is the "source of insight...the seat of visions and visioning...and contains (the) self-image and the means of correcting/shaping one's view of self and the world" (Dale, 2004, pp. 43, 45). The organs contained in this region are the brain, the eyes, and the pituitary gland.

Thunderbird

The animal associated with the stone honoring the element of fire is the Thunderbird...Thunderbird calls the Thunder Beings...Thunderbird lives in Spirit now but comes sometimes to teach us about goodness, kindness, cleansing, and healing...Thunderbird teaches us to rise out of our arrogance and go to serve and heal the people. (Sun Bear et al., 1991, p. 177)

As the singers of the song-lines enter the region of the soul landscape occupied by the Thunderbird stone, Isis views a black stallion with a red ruby in its third eye and red roses threading through its mane. "I see the image of a child with dark, long hair, embracing the horse around the neck." Isis hears the sound of a horse galloping and sees the image of an eagle feather. Tortoise observes herself flying – not in the sky – but in the heavens. She remarks, "Whatever that means?" Alexandra's image is of herself sitting in a woven basket on the edge of a cliff. From this vantage point she sees a giant Thunderbird come out of the sky, pick up the basket, and carry it over the earth. "I am

shown all the creatures and plants of the earth.” Alexandra notes, “Thunderbirds are massive, beautiful creatures of bright, primary colors that look like sand paintings come to life.” Shanti’s experience of Thunderbird is revealed in the following description:

I am a male, Viking Warrior dressed in armor with a sword on my hip and horns on my helmet. I am a boisterous, big, muscled, powerful man. I can protect and move mountains. I laugh like Father Christmas, and my eyes sparkle as my big belly shakes. I am a contradiction. Pure joy and security are mine.

Mary observes:

I see my third eye and physical eyes cleansed. I see a blue bird in the center of the third eye. A being stands on top of a mountain, holding a Shepherd’s staff in the right hand and a caduceus staff in the left hand. The being wears a red robe with a golden, vajar wheel embroidered at the center back of the robe. I see a being carried to the center of a fire circle by others. I see the being’s back opened, and a tube cleansed that leads to the center back. I see a white buffalo walk through the tube to the center of the being, and sit down behind the being. I see a red, lacquered, wooden, butterfly shield placed at the entry way to the tube.

For Isis, Thunderbird is a black horse. Black is the color associated with the west, and the horse is symbolic of a great wind. For Isis, Thunderbird is a great west wind whose mane is decorated with roses, signifying a strong relationship and passion for the feminine on the red ray. This Thunderbird’s third eye is open, beaming a powerful, red (compassionate) ray. An eagle feather guides the vision and direction of this great west wind. Isis hears the sound of this wind as it moves across the heavens. A child aspect of her being is present and in an intimate, trusting relationship with this great wind. How does Isis’ experience of this wind reveal the qualities of the Thunderbird stone?

Abram (1996) discloses the significance of wind when he relates:

Nothing is more common to the indigenous cultures of the earth than the recognition of the air, wind, and the breath, as aspects of a singularly sacred power. By virtue of its pervading presence, its utter invisibility, and its manifest influence on all manner of visible phenomena, the air, (wind and breath) for oral people, is the archetype of all that is ineffable, unknowable, yet undeniably real and efficacious...Indeed, the ineffability of the air seems akin to the ineffability

of awareness itself, and we should not be surprised that many indigenous people construe awareness, or “mind,” not as a power that resides inside their heads, but rather as a quality that they themselves are *inside of*, along with the other animals and the plants, the mountains, and the clouds. (p. 227)

What Abram relates gives meaning to what Isis perceives. For Isis, Thunderbird is a great, feminine, thinking mind, moving through the heavens on the red ray, while being guided by an eagle feather. Thunderbirds are beings with great minds, invisibly manifesting as the prevailing winds and the wind currents that travel the upper atmospheres surrounding the earth. Their minds are guided by an even higher mind, and their influence pervades all life on earth. Isis resides inside a Thunderbird wind from the west, and she is in direct communication with its mind’s thinking.

Tortoise describes the Thunderbird stone as the experience of flying through the heavens. Her experience is a bodily felt sense of awareness of the activity of this great mind moving within her being and throughout the universe. Alexandra observes all that the great mind sees and understands the purpose of these great beings. She describes these minds as massive beings composed of brilliant, pure colors. The images that capture the construction of these minds are described as huge, sand paintings.

When experiencing the Thunderbird stone, Shanti views herself as an all powerful, Viking Warrior in traditional dress, bragging about himself and his unlimited power. Shanti describes this experience of the Thunderbird mind as a contradiction in that the warrior is all powerful, yet fearful on the one hand, while on the other hand, he is joyful, full of laughter, and secure in himself. Ywahoo relates, “The direction of the North...is the hiding place of the Thunderbird, the resting place of the sacred Buffalo” (Ywahoo, 1987, p. 172). The Thunderbird stone is revealing to Shanti that this region is

the place of the Thunderbird mind and that for her it is a powerful warrior who manifests as a contradiction of polarity experiences.

When I (Mary) enter the region of the Thunderbird, I experience cleansing and healing. I see my physical eyes and third eye cleansed, revealing a blue bird at the center, indicating that the blue ray flows through the Thunderbird's eye. This ray carries the meaning of "planetary consciousness; (and) understanding. Planetary consciousness understands the oneness of humanity and realizes the Earth as our home, with all people working in harmony for the benefit of the whole" (Ywahoo, 1987, p. 277). I see the Thunderbird standing on the apex of a mountain holding two staffs. On the right is the Shepherd's staff, signifying a gentle, protective leader; on the left is the Caduceus, meaning a powerful healer. The Thunderbird wears a red robe with the symbol of a Tibetan wheel on its back made by the crossing of four vajars. A vajar in Tibetan Buddhism "represents compassion, or the male principle" (Bryant, 1992, p. 157).

Mary observes the Thunderbird being using a knife to cut cords that confine a spirit, and also using it as a surgical instrument to cut away blocks, masses, and darkness from a being. In this case, the knife is used to cut open and cleanse the energy tube that leads from the being's center back (the north) at the heart at center. The surgery opens the energy pathway from the being's heart to the cardinal point in the north, allowing the buffalo to travel into the being's heart. The buffalo (a symbol of wisdom and an elder) assumes a position behind the being, meaning that the qualities of the buffalo are now present in this region. The entrance to the buffalo pathway is sealed by a massive, red, butterfly shield, indicating the entrance is guarded by a powerful shield that signifies compassionate rejuvenation.

For me, the Thunderbird stone is a compassionate mind that brings cleansing, healing, wisdom, and protection. It is an understatement to say that viewing a powerful healing leader using these skills to heal oneself is unbelievable. It is one of those experiences I equate to a miracle and wonder how to relate its meaning to others. I feel profound gratitude for the healing and shielding of the wisdom pathway to my heart. I am aware that the healing of the mind and the third eye has led to the activation of a compassionate wisdom filled path to my heart. My mind will know the truth and my heart will respond with compassionate love.

The singers of the song-lines complete this exploration and move on to the Butterfly stone, the ruler of the seventh chakra, or crown chakra. Dale (2004) describes this chakra as:

The 'psychic center' for higher knowing, it receives the spiritual energies and guidance necessary to activate our purpose. Because it is connected to higher planes, the seventh chakra is seen as the center of our divinity, the place through which we know our unity with the Divine Sources and all other spiritual beings. (p. 45)

The organs contained in this area are the pineal gland, the upper brain, and the top of the head.

Butterfly

The animal associated with the stone honoring the element air is the butterfly, the symbol of regeneration. Because of its ability to change itself so thoroughly...the butterfly is a universal symbol of change, life, and hope...The butterfly teaches us to not be afraid of change and transformation...it is the butterfly that lives fully and beautifully after having endured the fear and darkness of the unknown to reach the light outside of the cocoon. (Sun Bear et al., 1991, pp. 177-178)

When the travelers approach the center stone identified as Butterfly, Isis sees dandelions that have gone to seed. "I am blowing on the dandelions and making a wish. The wind is blowing the seeds too." Isis experiences the sense of childlike awe and hears

a children's choir singing. "I feel moved and inspired." She then sees the image of a small gardenia. Isis is using her breath (self generated mind-wind), along with that of the wind's breath, to disseminate seed thoughts outward into the universe. For Isis, the experience of Butterfly is the mystical participation with others in the dissemination of ideas. To be in this region is the experience of hearing angelic voices singing that has the effect of elevating her energy levels and of inspiring awe. Isis sees the purity of a white gardenia bloom, signifying the condition of the crown chakra. In this region, Isis has reached the light (enlightenment), and her soul lives fully and beautifully.

Tortoise is climbing a rock face to a cave where another being waits. She relates, "I am a naked bear who has never climbed up a cliff face like this before." "The other being is a bear spirit that is encouraging me by offering food, water, and protection." Tortoise wants very much to get to the cave and thinks she will succeed. Tortoise finds being in this region is the experience of climbing higher than ever before. She climbs, assuming the qualities and nature of a bear, traveling toward another bear that is supportive, and who is encouraging her. Tortoise is moving into the unknown and has a powerful guide to assist her along the way.

As Alexandra enters the region of the Butterfly, she finds herself standing on the edge of an empty grave site. When she looks inside the grave she views millions of multicolored flowers. When she looks toward the sky, she sees "a beautiful, bright butterfly with purple, gold, blue, and red wings." The butterfly protects life and brings joy. "The Butterfly shows me not to fear the future." Alexandra's journey to the Butterfly stone reveals the power of the cycle of thought transformation – from the empty grave, to

the celebration of new birth, to the symbol of resurrection and joy. She discovers the nature of what it means to be fearless and full of hope for the future.

Shanti is riding rapids in a small, inflatable boat as she enters the Butterfly stone's region. She relates she wears a helmet and has a paddle. "I have no idea where I am going, but I am going fast. I do not fear, but trust." The sun is shining. "I am in uncharted territory alone." For Shanti being in Butterfly is the experience of being alone in an unknown place where things move very fast. Her means of transportation is not reassuring, but she has some protection and the means of controlling the boat's direction. In Butterfly, Shanti has no compass and no companions. Shanti is armed with the quality of trust, and the power of the sun to guide her. She has no fear.

When Mary enters the region of Butterfly she views a Chief, wearing a war bonnet that drapes to the ground, who is riding a spotted horse. The War Chief carries a crooked staff with eagle feathers lining its shaft in his right hand. The spotted pony has a blanket of eagle feathers draped over its body that flows to the ground. The War Chief fires five, flaming arrows into the sky and climbs up the arrow-ladder to another level in the heavens. The War Chief climbs through a hole in the sky, and meets with a Chief's Council made up of old friends. The War Chief receives gifts from the Council members. They talk for a while about the changes coming below. Then, the War Chief descends down the arrow-ladder, mounts his pony, and gallops off in a new direction.

Mary's experience of Butterfly is one of viewing a fearless, mighty warrior who has knowledge, direction, council, and the ability to accomplish the required deeds for the people. He is guided by higher beings he can contact at will. The warrior is given the tools to accomplish a new mission. When he returns to the dimension below, the warrior

changes direction because of what he has learned. I realize that in this region there is no fear and change is always possible. I have within my soul a guiding warrior who is supported and guided by higher beings. I comprehend the meaning of this vision, but my ego prevents me at this time from owning the incredible power contained in the vision.

In Butterfly, we find that the travelers mystically participate in this region of the soul landscape through the dissemination of ideas; by assuming the nature of bear while elevating their energy level; by witnessing the cycle of death, resurrection, and experiencing the power of thought transformation; and by traveling in the region with trust and the power of the sun over uncharted territory. Butterfly is a place of fearlessness, trust, awe, and joy.

To be fearless is the capacity to possess the quality of “no fear; unafraid; brave” (Morris, 1981, p. 480). Among *brave*’s synonyms that capture the qualities described by the travelers are courageous, fearless, intrepid, dauntless, and undaunted. Morris relates that *brave* is associated with

an innate quality and *courageous* with the act of consciously rising to a specific test by drawing on a reserve of moral strength and righteousness. *Fearless* emphasizes, besides absence of fear, resolute self-possession. *Intrepid* adds to this the sense of invulnerability to fear in any situation...*Dauntless* refers to courage that resists subjugation or intimidation; *undaunted* more strongly suggests such courage that has been put to actual test. (Morris, 1981, p. 181)

The singers of the song-lines reached the summit of the axes mundi by exploring the sacred stone of the Butterfly. Shanti’s journey is one captured by the qualities of trust and bravery. Isis embodies a soul who lives fully in fearlessness. Alexandra’s soul is dauntless, undaunted, and courageous. Tortoise discovers a trusted guide and the qualities of being undaunted and brave. For Mary, the journey is that of a brave, courageous, intrepid, undaunted warrior who is resolutely self-possessed. The singers of the song-

lines complete the exploration of the sacred seven center stones, and move now to the region of the soul landscape identified as the Center.

CENTER

The Center of the soul landscape is that region of the soul where everything comes and goes. It is identified as the Creator and stands alone. The symbolism depicted at Center is deeply significant and unique to the person traveling in this region. The Creator is everything and nothing; the beginning and the ending; the great Flesh of All Being; the great Breath of All Being; and Creator teaches one about creativity, faith, and sacredness (Sun Bear et al., 1991). The Center can be “movement, activity, motion, the pulsation of a never-ending force” (p. 25).

When the singers of the song-lines enter this region, each woman describes a significant and unique manifestation of the Creator in human form, evolving and learning during this life time. Each traveler describes what it is like to be implaced in the archetypal circle of their soul landscape at the point of all beginnings and endings.

The Dancing Princess

When Isis looks into the face of the Creator at Center, she sees reflected back at her a Princess who wears an elaborate crown of feathers and a gown bedecked with jewels. The Princess holds a turquoise stone.

Turquoise provides excellent protection on all levels of being. Many Native people believe that turquoise can keep the wearer from injury and danger...The stone promotes healing, and strengthens already inherent healing abilities. (Sun Bear et al., 1991, p. 131)

The Princess is performing a dance at the center of her people. Dancing is the Native American's form of ceremonial prayer. Black Elk relates the origin of this form of prayerful dancing in Brown (1980). When speaking of the Sun Dance, Black Elk relates:

This dance will be an offering of our bodies and souls to *Wakan-Takan* (the Creator) and will be very *wakan* (sacred). (in Brown, 1980, p. 68)

“The Princess dances in union with the drums, and she chants for the people” (Isis).

Black Elk shares the meaning of the role of the drum:

Since the drum is often the only instrument used in our sacred rites, I should perhaps tell you here why it is especially sacred and important to us. It is because the round form of the drum represents the whole universe, and its steady strong beat is the pulse, the heart, throbbing at the center of the universe. It is as the voice of *Wakan-Tanka*, and this sound stirs us and helps us to understand the mystery and power of all things. (in Brown, 1980, p. 69)

The Princess dances in rhythm with the beat of the drum, bringing her energy in balance and harmony with the great heartbeat of the universe. The Princess sings a chant that is specific for her people and their needs. The dance, the drum sounding, and the chanting voices in union all create a powerful focus of energy. The Princess is the leader and Center of a powerful, energy, prayer circle. She has the ability to restore balance to the environment within herself and for those who reside in her soul landscape. “The clouds part above this activity, and the sun shines down” (Isis), blessing the scene and those contained within it. Father Sky is smiling on the Dancing Princesses’ circle.

The Princess “speaks with a totem, a black bird,” who guides her soul’s evolution and her activity in the care of the people. When the Princess dances and chants for her people in an archetypal circle, the depths of spirit are opened and the realms of the physical and the spiritual become a dwelling place for the existence of a people. The act of prayerful dancing and chanting creates a place for sacred presencing that becomes an abode for the people in harmony with the Great Self.

Power chant. An understanding of the power of the Princess’ chant can be disclosed when we look at the nature of inspired language. Heidegger proposes that the

exploration of inspired speech reveals its qualities in language when we examine the nature of poetry.

If we must, therefore, seek the speaking of language in what is spoken, we shall do well to find something that is spoken purely rather than to pick just any spoken material at random. What is spoken purely is that in which the completion of the speaking that is proper to what is spoken is, in its turn, an original. What is spoken purely is the poem. (Heidegger, 1971, p. 194)

When a Native American goes on a vision quest, the person seeks a sacred song (a chant), and he/she is told how to use that song for the healing and restoration of the People. The chant is unique to the needs of that person and their tribe. The Dancing Princess holds the power of such a song, and sings it in unison with the drum for the wholeness of her people and the universe. In ceremony, the chant is spoken purely, and is a Divine prayer sung poetically for all. The verses of the song are intended to “manifest a particular beauty of imagery” (Heidegger, 1971, p. 196). The Princess’ song is intended to manifest the beauty contained in the imagery of her people’s world view. Heidegger relates further:

Everyone knows that a poem is an invention. It is imaginative even where it seems to be descriptive. In his fictive act the poet pictures to himself something that could be present in its presence. The poem, as composed, images what is thus fashioned for our own act of imaging. In the poem’s speaking the poetic imagination gives itself utterance. What is thus spoken out, speaks by enunciating its content. (1971, p. 197)

Like a poet who uses imagination to create a descriptive poem to reveal meaning, the Princess uses the power chant as an act of creation where the singing brings into reality the vision of an existence that is present in its presence-ing. The song is born in her imagination and contains in its words images that fashion into being the imaginative reality sung into being. The actual speaking of the words gives the image power. What is spoken purely becomes a reality for the people because the words enunciate their belief in

its content. It is the power of the word spoken in ceremony in sacred implacement in an archetypal circle. The content of the chant brings the imagined world into being.

The words of the chant create a mystical participation between the Princess and the Flesh of All Being. The words represent images of power and healing for the people. Heidegger explores the power of such words when he speaks of the importance of *what* ‘words’ are spoken, meaning what objects (or symbols) are named. He asks:

What is this naming?...This naming does not hand out titles, it does not apply terms, but it calls into the word. The naming calls. Calling brings closer what it calls...The call does indeed call. Thus it brings the presence of what was previously uncalled into a nearness...The calling here calls into a nearness...The calling calls into itself and therefore always here and there – here into presence, there into absence. (Heidegger, 1971, pp. 198-199)

The Princess is given specific word-images to chant that name qualities, or deities, she is to call into being for the people. Her chant calls the beings and brings them into presence as a nearness. Her calling calls the nature of the qualities into herself as a channel so that the energy manifests itself in the dancing circle, and becomes absent in another realm.

The naming asks the qualities, or deities, to be present in the here and now in the archetypal circle of this particular soul landscape. The calling is heralding an entity to a specific place.

Place of arrival. The nature of this place is one that is open, purified, and ceremonially protected and empty. Heidegger comments on the origins of this specific place:

The place of arrival which is also called in the calling is a presence sheltered in absence. The naming call bids things to come into such an arrival. Bidding is inviting. It invites in, so that they may bear upon men as things. (1971, p. 199)

The sacred circle is a place of arrival that is a presence sheltered in absence. The sacred circle itself is a presence. It is a presence that is protected, cleaned (blessed), and

without other entities. By naming and calling, in the manner described by Heidegger, the Princess calls the archetypal circle into being, just as she calls into its sheltered boundaries the presence of the deities who will reside in it. She prayerfully bids the presences by naming the entities. In naming, the Princess invites the presence of the powers of the Four Corners, the earth and sky, and the Creator at Center to be present for the people in the archetypal circle. “What is called comes” (Heidegger, 1971, p. 199).

The things that are named, thus called, gather to themselves sky and earth, mortals and divinities. The four are united primally in being toward one another, a fourfold. (Heidegger, 1971, p. 199)

In the archetypal circle, the fourfold are named and called to a gathering. The Princess calls the images of the fourfold into the sacred circle where on the primordial level of being, the entities are connected, present, and reflecting (mirroring) one another.

Heidegger continues to open up the meaning of the power of naming and calling the fourfold into being:

The things (that are named) let the fourfold of the four stay with them. This gathering, assembling, letting-stay is the thinging of the things. The unitary fourfold of sky and earth, mortals and divinities, which is stayed in the thinging of things, we call the world. (1971, p. 199)

The power of calling the fourfold into being in an archetypal circle is the thinging of things in the world. The sky, earth, mortals, and divinities remain in the archetypal circle and because of their powerful, balanced presence, create an environment that allows the creation of all things required to sustain life. The power of the relationships formed in such a naming and calling allows the entities to remain present. Bringing together sacred entities in the archetypal circle is a gathering of beings that unites all within the place. The power of the relationships formed, and their interconnectedness, stays (creates) a

place of presenc-ing beings. Heidegger calls it “the world.” Native American’s call it the Great Self.

The Princess is calling for the renewal of a manifested soul landscape that reflects her people’s world view representing what it is like to live in a sacred place, called into being, and founded on a sacred design. Such a place becomes a Great Self for Native Americans. For Heidegger, the process of creating a Great Self is a “thinging.” Heidegger ponders the meaning of ‘the thinging of the things.’

Thinging (the naming of beings called to presence-ing), they unfold world, in which things abide and so are the abiding ones. By thinging, things carry out world...things, each in its time, literally visit mortals with a world. (1971, p. 200)

The Princess is calling beings to unfold a world, a sacred place of abided presenc-ing where the fourfold reside and the called beings manifest their presence each in its time. The Princess is asking for specific qualities of thinging to manifest in the soul landscape of the world and to be reflected in the lives and souls of the people who abide there. The Princess is praying for a relationship between the People and the abiding ones to be evident in their relationship with the land.

At Center, Isis relates her experience of viewing the images and scenes of a Dancing Princess. Isis is given a vision that describes the elements present in her soul that create a world that supports her existence. For Isis, the Creator at Center is a female, spiritual leader, dancing and singing for the wholeness and healing of her people. She can name and call into existence the qualities needed to sustain this existence. Moving now to the journey of another traveler, we find that the images of Tortoise at Center focus on the presence of the sacred fourfold.

The Sacred Four

When Tortoise enters the Center of her soul landscape, and looks at the reflection contained there, she views “four men sitting around a fire, chanting.” The scene is blurry and hard to focus. Tortoise is immediately drawn to the figure in the west because she recognizes him and knows his name. “He invites me to sit and share his meal.” What she has with her, she shares with the others. He says, “Just *share* and sit with me in the west.”

Tortoise looks in the mirror at Center, and finds reflected back at her the four, great, masculine archetypes, sitting around the sacred fire. The fourfold are combining their voices in a powerful chant that focuses on the fire at Center. She is drawn to the male archetype in the west, the home of the bear. From her journeys in other areas of the soul landscape, the bear continues to be her protector and guide. He welcomes her to the scene, and provides for her needs. She joins him. She is instructed to share her presence with others and to stay near him. Tortoise is observing the activity of the powers at the Four Corners, who are meeting with Creator at Center, symbolized here by the sacred fire. (The meaning of fire is discussed in a previous Chapter of this study.) The fourfold are singing Tortoise’s world into existence. Tortoise is shown the role she plays in this scene. She is to stay close to the qualities of the great archetype manifesting in the west. From this power base, she is to share her energy and life with others. Tortoise is a natural channel for the energies flowing in the west, and she is asked to just be present with this energy and let it flow into the world of her being.

What is it like to behold the four, great, masculine expressions of the Creator, chanting to the fire and bringing into existence the world one lives in? More importantly, what does this activity reveal of Tortoise’s relationship to these great archetypes? In the

Four Corners reading described by Tortoise, we see that Tortoise plays a different role at Center than the one describe earlier. The great, male archetypes, in conjunction with Creator, actively create her world of being. Tortoise's role is to sit in the west and "share." Morris (1981) relates:

Share (is) to participate in, use, or experience in common; to have or take a part; participate; join...*share, participate, partake*. These verbs refer to forms of joint activity, such as having, using, or experiencing something with others. (p. 1191)

Initially, Tortoise's description gives the impression of a passive role when she is asked to "just share." Looking more deeply into the meaning of this phrase, we see that she is being asked to take an active role supporting the position of the west. To be in the west is to assume the qualities of the west. When Sun Bear speaks of this direction, he relates that the main lesson to learn in the west is:

That of responsibility: responsibility for self, responsibility for the Earth, and responsibility for all of our relations on the Earth...(The west) brings the gifts of maturity, of experience, and of expertise...The west is a time of strength in human life, a time of balance. (Sun Bear et al., 1991, p. 36)

Tortoise is being told that her role is to participate in her existence by taking responsibility for her life and for her relationship with those in her life because she has the gifts of maturity, experience, knowledge and balance. She is shown that her life is supported by the Fourfold who actually chant and drum her existence into being, and the Creator at Center burns brightly supporting this existence. Moving on to the experience of another of the travelers, the images Alexandra captures reveal another unique expression of what it is like to be at Center.

Sacred Ceremony

When Alexandra reaches the great reflecting mirror at Center, she sees herself lying on the ground. "I am the focus of a sacred ceremony because I am lying in the

center of an elaborate, Native American sand-painting.” A sand painting is the imagery of a People’s spiritual, worldview made manifest in a sacred design. The design is the imagined world of spiritual wholeness, and the ceremony is performed to bring this wholeness into reality. The scene takes place in the American Southwest in an adobe home made from the soil of the earth. The scene is implaced in a sacred hogan. Its interior walls are decorated with animals, people, and plants common to the region. The sand-painting on the floor contains geometric designs of objects and entities sacred to these people. The totem animals (jaguar and deer) are close to Alexandra in the scene. Overhead, a butterfly provides a shield to the region of Father Sky. On the horizon of the sand-painting, at the cardinal points, sits the Fourfold symbolized by Alexandra’s guardian totems (the lioness, bear, eagle and wolf). These guardians observe the scene and provide a safe boundary for the ceremony. Alexandra is being elevated to a higher state of being. “A medicine woman created the sand-painting and is assisting me by chanting and drumming over me.” She is raising Alexandra’s energy level to a higher frequency and ray. Alexandra feels safe and at ease at the Center of an existence founded on the sacred design of a sand-painting and protected by her guardians.

Alexandra’s images reveal an existence at Center based on sacred design and protected by the Fourfold. Again, chanting and drumming are common elements, and they serve the same purpose as that described in the Dancing Princess. For Alexandra, a Southwestern, Native American, medicine woman is conducting the sacred ceremony intended to raise Alexandra’s energy. In this reflection of Center, Alexandra plays multiple roles: the observer, the participant, the student, and the sacred center of an existence. She is also in the position of becoming a medicine woman herself because of

her ability to observe the elements and activity of the ceremony. Her existence is planned, protected, balanced, and supported by a spiritual being whose role is to see Alexandra raised to a higher plane. Leaving the scene of Alexandra's Center, we move on to the images given to Shanti as she journeys through the soul region of her landscape at Center.

Meeting the Chiefs

When Shanti enters the region of the Center, she stands on the Center stone. She is dressed in a white slip and appears as she does in this present life. She is approached by each Chief in circle, one by one. "They each look into my eyes, squeezing my hand, and nod while giving me a gift." No words are exchanged. The gifts include a necklace and two bracelets made of seeds, a pair of yellow-skinned moccasins, and a blanket that is placed around her shoulders. Finally, she is given a sea-shell and a feather for her hair. "I am tearful as the Chiefs vanish." Shanti knows the Fourfold are present for her. She understands the meeting signifies approval, acknowledgement, and recognitions of her role in this existence. "I know these Chiefs and our relationship is grounded by the earth below, and this vision is painted in the sky above."

Exploring the elements of this vision, we see that Shanti wears white, the symbol of spiritual purity. The Chiefs approach her at Center, and each gifts her with a sacred object. The gesture each makes toward this woman indicates a blessing, and an affirmation of who she is in spirit. The exchange includes a silent nod meaning approval. The gifts are made of seeds, indicating knowledge of thought forms she is to disseminate for the people. The yellow moccasins reveal the gift of a foundation based on solid ground, and the ability to walk softly on Mother Earth to accomplish a purpose in life. The blanket is a sacred prayer robe, indicating her role and function in the community.

The blanket also speaks of the shielding quality this robe has when used during prayer. The sea shell relates her special connection to the sea and the beings abiding in it. The feather is an object given to spiritual leaders to use as a means of connecting with higher levels of the universe and is used for guidance on a spiritual journey. The affirmation contained in this vision touches Shanti deeply. Shanti sees the vision grounded in the present and mirrored in the sky above. For her, this carries the meaning, “As Above; So Below.” Shanti is being shown that her existence at Center is an earthly life supported by the Fourfold, and this earthly life reflects the “walk about” of her soul on the spiritual level. From Shanti’s vision, we move on to explore the images that Mary retrieved as she journeyed to the Center of her soul landscape.

The Sacred Mandala

Mary’s reflection at Center is the viewing of a Buddhist priest, sitting inside a beautiful, old temple. He wears a purple robe with a large, white Thunderbird sewn on the center back of the robe. Before him is a woman lying in the center of a larger mandala that covers the entire temple floor. The mandala is the manifestation of a people’s spiritual worldview and beliefs drawn in a sacred design. The priest is chanting over the woman. He watches as the darkness and ignorance flow from the woman’s soul and mind. He reads her dreams and visions and watches with his eagle vision the struggles she endures in this life. The priest uses a bell held in his left hand to re-tone the woman’s energy body, and he uses a vajar held in his right hand to cut cording from her being. The chanting, toning, and cord cutting free the woman, and her energy body is made whole. The priest lifts her up from the floor and dresses her in the robes of a priestess. He sweeps up the colored sand that formed the intricate design of the mandala into a sacred

urn. The two carry the urn, singing and chanting the entire journey to the river. They prayerfully pour the sand into the water. “I see the two priests join hands and leap into the moving energy together, becoming bright lights, flowing with the currents of the energy river” (Mary). They are chanting, “Om!”

Mary is viewing a ceremonial, healing in which aspects of her being are refined, and her energy level elevated. The scene takes place in a Tibetan, Buddhist Temple where a priest creates a sacred mandala on the floor of the temple. Mary lies in the Center of the mandala circle while the priest chants over her and uses a bell and vajar to refine and free her energy body. The priest wears purple, symbolizing “the color of ceremony, ritual, spiritual insight, idealism, and love of humanity” (Sun Bear et al., 1991, p. 204). A Thunderbird decorates the center back of his robe, telling the viewer he holds within his being the power of the nature of a white Thunderbird, meaning a pure mind. Mary is guided by this powerful spiritual being. The ceremony is completed. Mary is dressed in the robes of a priestess. The priest sweeps up the colored sands into a sacred vessel, and the two carry the urn to a river. The two priests chant as they carry the sand, and they ritually – prayerfully – pour the sand into the water. This activity signifies the ending of one spiritual world existence to allow the beginning of another. Then, the two beings jump into the river, and become bright lights, flowing within the energy of the universe. The two are spiritual partners who travel together and can be heard chanting, “Om Mani Padme Hum,” a chant used to call into being “the jewel in the lotus.”

This mantra is intended to evoke the jewel of enlightenment arising in the purified mind, which is symbolized by a beautiful lotus flower emerging from the mud in which it grows. (Bryant, 1992, p. 16).

The priests leap into the streaming energy of the universe, becoming bright stars, shining in the heavens. When I viewed this scene and later read the words that capture the events of this journey, I know the depths of caring and love my male aspect has for the evolution of my feminine soul. The meaning is similar to the one Rumi describes when the two strangers meet in a garden and recognize each other as spiritual lovers. To know that a loving male priest lives within the center of my soul and desperately works to bring about the completion and elevation of my feminine soul gives me great hope and reassurance. I say this because there are times in life when the experience of being in a great void alone can overwhelm the senses and knowing becomes clouded with doubt. To face such a loving soul and know this is an aspect of myself, to know that one aspect manifests (in my case, the female) while the other (the male) remains in spirit to assist me this life time, and then to see the two join hands as equal, but opposite, all this tells me I am whole and complete.

Completing the Journey

Each of the singers of the song-lines reaches the summit of her being at Center. At Center, each is given a glimpse of this God-head that symbolizes a unique and distinct expression of the Creator. Each is a channel for the expression of this God-head at Center. The travelers are divinely inspired centers of co-creation for the Creator at Center. They are mystically participating in refining their soul's expression and energy.

The singers of the song-lines of soul create a sacred, archetypal circle into which they called the aspects that represent their sacred central expression of being to be revealed to them. The women called the unknown aspects of their beings to the sacred

circle, and these entities did come, in familiar appearances, showing glimpses of their God-head's true nature.

For those who have not taken a “walk about,” the God-head at Center remains impersonal, unknown, and unknowable, hidden in the misty regions of soul, behind a cloud bank, waiting to be mirrored in the reflection of the dragonfly's, iridescent-blue eye.

In this Chapter, the “walk about” of five women taken up the axis mundi of their souls to the God-head at the Center is described. Their “walk about” in an archetypal circle is ended. The journey reveals what it means to have the lived experience of being in a sacred place constructed as an archetypal circle. Creator manifests through these women as a Dancing Princess; a Sharing Bear-woman; an Emerging Medicine Woman; the Four Chief's Blessed Daughter; and a Buddhist Priestess. The women began this “walk about,” entering the unknown regions of their soul landscapes. What they find in the end is their home – their true selves at Center.

Now that this study is ended, its significance from a phenomenological researcher's perspective is discussed in Chapter Eight. How the study's findings fit into the literature and its implications to pedagogy are explored.

CHAPTER EIGHT:

A PEDAGOGY OF SACREDNESS

The term *spiritual* means essentially the presence, influence, and priority of invisibility in our visible world, this latter world we call objective material reality. We become connected to Spirit if we accept the truth of this unknown existence, so much so that we pledge ourselves of allegiance with this higher intangible reality and accept its governance in/over our lives, even though it is not apprehendable by our five senses in this material time-space dimensional existence. (Epstein, 2004, p. 4)

Questioning One's Lived Experience

As soon as a phenomenological researcher begins to ask reflective questions to gain a lived sense of the quality of a phenomenon, the researcher begins to doubt or question his/her own lived experience. "Pedagogy is this questioning, (and this) doubting" (van Manen, 2003, p. 147). The question that has driven me during this study is **"What is the lived experience of being in a scared place constructed as an archetypal circle?"** I questioned whether my experience of such a place is unique, common, or is similar to others. At times, I doubted if my experience was real, and I doubted if I could explain it to others in such a way that understanding of my interpreted meaning would come through.

Four women agreed to take a "walk about" journey in an archetypal circle and to share their perceptions of that experience for the sake of this study. They defined the dimensions of this journey by building a structure of sacred implacement. The women walked the dimensions and directions of their soul landscapes using as a guide an ancient map of the cosmos, the archetypal circle. This ancient map of soul has many names, among them are: a mandala, a medicine circle, a sacred circle, and an archetypal circle. These maps are based on world views that have as their foundation the notion that the

universe is formed by One, sacred, energy Being. To make these world views even more complex, this notion of the universe proposes that all of creation is a holographic reflection of this One, sacred, energy Being. So, to take a “walk about” of the soul landscape in an archetypal circle is to take a journey through the sacred landscape of one’s being and the being of the God-head of All Being.

As the women walk this landscape, their beings (and their energies) take on the qualities of the land over which they pass. These qualities have identifiable color, tone, atmosphere, mood, temperature, knowing, and ways of expression and being. I named the women the singers of the song-lines of soul because of these features of the journey. The women venture to each of the dimensions and directions of being prescribed by the map. This study relates their descriptions of what it is like to experience each region of this soul landscape.

Revelations Gleaned From the “Walk About”

There resides in each woman a powerful, Warrior –Hero archetype that sustains them. This Warrior – Hero archetype protects the next generation of humans by defending universal notions, such as, justice, freedom, equality, honor, and righteousness. The mythological figure that depicts the nature of this Warrior – Hero archetype is Isis who holds a balanced scale in one hand and a sword in the other. The fact that the women exist in physical form allows this archetype to manifest as a presence.

I learned that each woman’s Divine Child archetype is pure in spirit but damaged emotionally to some degree by the social and cultural forces that impact the female child’s growth and development. What the women share in their descriptions of the wisdom (north) direction is that the Divine Child’s capacity to know of truth remains

pure. The literature and my own experience implicate role expectations, power-over forms of socialization and education, and the nature of our language (that is based on male logos) as some of the causes of this damage.

The Goddess archetype described by these women reveals that in spirit (the east) the Goddess is either no longer at home, is fearful, is difficult to engage, or is not grounded in the soul landscape. This tells me that the women's soul landscape in the east is damaged. Spiritually, the Goddess archetype can not manifest through these women in an active manner because of the conditions present.

Emotionally, the women describe the Goddess archetype as one who supplies food; she mentors, teaches, and inspires the women. In the west, the mental aspect, the Goddess reveals to the women that they are healers on the blue, cleansing ray of water. The wisdom Goddess in the north reveals herself to be a Mother Queen, a healer, and one who teaches in the night. At Center, the Goddess archetype is found to manifest in the nature of sacred toning instruments, as a Madonna, in the feeling of warm acceptance, and in the symbol of a circle within a circle – meaning balanced completion.

When the women describe their experience with the Sage archetype, we find in the east that one sees clearly through a powerful third eye. Another's Sage is damaged and the grandmothers mourn for her, and still another's Sage is unknown and unknowable at this time. The fourth woman's Sage is building a Divine Fire in her soul landscape.

In the Sage's emotional (south) region, the women find: guidance, asking the seeker to re-collect aspects of her being; differences in the Sage's levels of grounding and

dimensionality; a place of deep reflection and power; and instruction regarding the sacred and secret value of work.

In the Sage's mental (West) region, one woman reveals that movement is a metaphor of the Self. The Self's movement is a dance, like a centered Dervish, blessing its surroundings. In the same region, another traveler describes finding that her voice is a channel of Hope that can feed the souls of future children. The third traveler in this region finds "a lonely, no-mans land" where no-thing resides, meaning this woman has suffered great losses over her lifetime in this region. The fourth traveler finds in this region, two elderly beings, residing in a library that is a storehouse of all the ancient records of humanity.

When the travelers reach the region of the Sage in the north (the wisdom region), one woman is barred access and told she is '**not ready.**' The second traveler sees the northern lights and feels fear down to her soul. The third is guided by spiritual figures who are building a structure constructed of sacred knowledge. The process is occurring rapidly. The fourth traveler is shown that this region holds the manifestation of a wise, male, spiritual leader who is shielded and protected.

When the travelers reach the Sage at Center, they find: one woman is stuck, experiencing overwhelming sadness and fear to move on; another finds a Buddha who can integrate the wisdom found in the Sage region; the third traveler finds "blackness;" and the fourth finds the image of a medicine circle with totem animals at the four cardinal points.

The women's description of their experience of Mother Earth and Father Sky will be limited at this time to what they shared at Center. The full text is located in Chapter

Seven. In Mother Earth at Center, one traveler finds that her experience of this region is one that does not accept the cycles of Mother Earth's manifestation. The traveler's expectation is that life and goodness are the desired state of being. It is a position that does not accept death and destruction as normal experiences at Center for Mother Earth.

The second traveler in Mother Earth finds that she stands with the tree-people, existing in one place, centered and not moving, in harmony with the cycles of Mother Earth. The third traveler describes the experience of Mother Earth at Center as seeing energy of different colors swirling in a clockwise direction and then seeing a woman who hugs her and gifts her with a present. The fourth traveler in Mother Earth finds balance in life when two aspects (the deer and the bear) reside in this region.

In Father Sky at Center, the travelers find: a place of rest, safety and warmth; un-ripeness, waiting for maturity; coldness and purity; a prayer circle evoking an atmosphere of peace and harmony.

The travelers then journeyed to the seven central stones of their soul landscapes, ending at the God-head at Center. They passed through seven sacred regions to accomplish this. Again, because of limited time, I will share what the travelers found at the end of their journey, the God-head at Center.

One woman, who calls herself Isis, found a Dancing Princess at the Center. The Dancing Princess moves in union with the drums, and sings chants for the people. She is guided by a totem animal in the form of a black bird. Her behavior and ability create a place of sacred manifestation for her people, providing them with the qualities required to survive and live in abundance.

The second woman, Tortoise, found the Sacred Four in circle around a fire, chanting and praying for her manifestation. She is invited to sit in the west and share her being with others from this position.

The third woman, Alexandra, shares that the God-head at Center is the process of a sacred ceremony. Alexandra is lying in the center of a huge sand-painting. A spiritual leader is performing the ceremony (chanting and dancing) over Alexandra who is being elevated to a higher energy level.

The fourth woman, Shanti, meets the Four, Great Chiefs who stand at the Four Corners. She experiences being affirmed, and she is gifted with objects by these men. She is shown that her physical existence reflects that of her higher existence in spirit.

This journey shows me that women experience diverse and unique adventures on a “walk about.” I found that regions of their soul landscapes are damaged, and that aspects of their souls are suffering. I witnessed the resilience and strength of other aspects of their being that appears to compensate for this suffering and damage. I began this study ignorant of the sacredness of all women, thinking that behavior and function in society reveal who a soul is. I found that all women are sacred manifestations of being.

I found that all women have the capacity to experience the pre-verbal, primordial existence of the soul. The women felt the interconnected of all being. They describe the felt atmosphere of place in words like “feeling a sense of freedom, goodness, calmness”...that the place has a feel, a mood, a sound, a smell, a force. The women describe feeling being bodily present to being in that there is a bodily felt sense of merging with the Other...of feeling with her body the tension of the muscles of the eagle as it strikes to catch its prey. The women describe the feeling and knowing of the passage of lived

time...“Knowing it is time to be birthed...observing the growth of a sunflower...seeing symbols of Autumn grouped together...observing stars in the sky.” The women describe a felt sense of relation in that there is a metamorphosis of engagement when the archetypes are met where the women become both the co-creator and the sacrifice in the exchange. What is sacrificed is their ignorance of the suffering of their souls, and gained is a willingness to actively and mystically participate in the renewal and wholeness of their souls.

The purpose of this phenomenological study is to open up and bring to view a phenomenon that is hidden, buried, and deeply encoded in the tissues of the human body and in the impulses of the energy body. The use of the archetypal circle as a structure of sacred containment and exploration allows the seeker to reveal areas of soul damage and suffering. It allows the seeker the opportunity to participate in the restoration of wholeness of being.

Now that the journey is over, I am left to reflect on their descriptions and ask more questions from a researcher’s perspective. “What is the ground level of human experience that is common in each woman’s experience that can be described as a fundamental thematic structure?” “What does being in the archetypal circle feel like?” “What is the bodily awareness of being in a sacred place?” “How is the notion of the passage of time perceived?” “What is the lived relation-ship described by the women as they meet the archetypes of being in the various directions?”

The Felt Atmosphere of Place

Felt space is pre-verbal in nature and refers to the landscape in which humankind moves and lives (van Manen, 2003). “What does it feel like to move through the regions

of the soul's landscape?" In Chapter Four the singers of the song-lines take a "walk about" in the directions of an archetypal circle with salmon. During this journey, the women move through the atmosphere of a place containing what Lane Deer identifies as *woniya waken*. *Woniya waken* holds the meaning of a surrounding wind, or a Holy Wind, for Native Americans. It is the element that connects all being. Abram and Levin speak of this surrounding notion using philosophical terms, such as "the enveloping sensory landscape" (Abram, 1996, p. 204) and "the field of sonorous being as a whole" (Levin, 1989, p. 45). These are notions that capture the essence of what it means to be within the immeasurable ground of all being. Merleau-Ponty describes this notion as a surrounding elemental, 'the Flesh of All Being.' Others might refer to it as the "Master of Breath" (Abram, 1996, p. 228). Still others describe it as the Sacred Wind-mind of Creator, or *woniya waken* (Lane Deer).

What does being in this pre-verbal atmosphere of place feel like? In Chapter Four, the women describe the experience of *woniya waken* in the following words. "We (the salmon and I) are the same." "I felt this in my body" (Shanti). "The salmon spoke" and "the experience was a natural sensing of its presence – it had always been there" (Isis). "I felt a sense of freedom, freedom to explore and discover without being afraid" (Alexandra). "I feel clean air and a crisp wind blowing. I feel good and healthy" (Tortoise).

The experience of the immeasurable ground of being described by the travelers reveals that this fundamental presence is "like me." Being in it is sensing something that is natural and has always been there. Knowing the Flesh of All Being brings a sense of fearless freedom and goodness. Lane Deer and others describe it as experiencing the

moving Wind-mind of the Creator. We live in this great mind, breath it, know it, take it for granted, and yet, it remains unknowable. The immeasurable ground of being is like the air we breathe. We are enveloped by this presence surrounding and permeating our beings. It signals to us; it touches us with a feel, a mood, a sound, a smell, a force, and then, just as quickly as it comes, it is gone. To open up the nature of this presencing I recall the experience of a lazy day in late fall.

I am sitting in a field watching the clouds move slowly overhead. Then it happens. There is a crack of lightning, a thunder roar, a darkening sky, the smell of sulfur, a sensation of fear, and a blast of cold wind hits my face. I run for shelter recognizing the experience is signaling the approach of a forbidding storm. It passes quickly through the place and is gone. A part of me acknowledges a storm passed over the region. Another part of me knows a Thunderbird flew past and left a mark upon the place. Do I know this presence? Do I understand what called this presence to a place? It remains an experience of the immeasurable of all being taken for granted, a presence unknowable. The immeasurable ground of all being is a powerful “invisible medium that moves between us” (Abram, 1996. p. 227). This medium relates to me through a pre-verbal sensing exchange in the sonorous field of being that surrounds me. This immeasurable ground of all being is like me. By knowing it, I can make a wind with my voice and use my words to communicate with it. “Spoken words are structured breath” (Abram, 1996, p. 227). My voice can sing the words of a sacred chant and alter the sonorous field that surrounds me. In this way, a part of the unknown becomes known within my own being. Like the Thunderbird, I can add my sound-breath to the sonorous field and influence the nature of the ground of all being.

In Chapter Five, the singers of the song-lines re-member what it is like to share the preverbal, felt place of the great archetypes at the Four Corners. When the travelers move into the region of the warrior's landscape, a common theme of felt space is uncovered. This theme is revealed in the words used that unfold the meanings of the images seen. Their words capture the women's perceptions when they say: the *felt space* is like "the balanced plates of justice; equilibrium; hearing the word, '*Justice*;' and feeling the meaning of Justice." A common symbol for this notion emerges as the statue of a blindfolded, female figure, carrying a scale in one hand and a sword in the other. The meaning of this mythological figure is given in detail in Chapter Five. This mythical figure captures the essence of what it means to be a woman who resides in the region of the warrior archetype. She is the embodied channel of the mythical Isis, the bringer of balance to the sonorous field of being.

Shanti relates the knowing that results from being in this felt space: "I am a soul warrior whose origin and ground of being are so identified with the flesh and blood of Mother Earth that I forget the connection exists." It is like a fish swimming in the ocean and trying to comprehend the meaning of the notion *water*. The connection is hidden, lived without refection, and shared unconsciously without conscious understanding. Shanti concludes from her experience of this warrior's felt space: "We can actually find justice in different ways, mostly as protectors, and this protection can take many forms" (of expression in life). A protector is one who provides protection for others. To protect means "to keep from harm, attack, or injury; to guard" (Morris, 1981, p. 1081). Female warriors promote justice in the immeasurable ground of being by acting as the protectors of the sonorous field of being for all who inhabit their felt space.

When the singers of the song-lines describe the felt space of the Divine Child in the east, the images reveal a perspective of one who is close to the flesh of Mother Earth “where the young play and see life forms that are often overlooked and hidden from view” (Shanti). The experience speaks of the strong connection that exists spiritually between the Divine Child and Mother Earth before culturalization and socialization take place in a child. Levin calls for a recollection of this aspect of being by:

...a process of virtue of which we go into the innermost body of felt experience in order to *develop* an inborn potential for opening to the presencing of Being as such, and *redeem* thereby the primordial claim on our existence that our inherence of Being has already laid out. (Levin, 1985, p. 78)

As a teacher, I wonder how the preservation of a strong connection between the Divine Child and Mother Earth can be sustained for children so that recollection becomes a mute question? I wonder, if, as Levin implies, this inborn potential can be preserved in children? What is required to preserve this link thus allowing presencing of Being to always be present? The key appears to rest in the capacity of the child to trust and maintain openness to Being. What are the barriers, or experiences, that destroy a child’s trust and cause the child to close off this potential?

Perhaps a recollection from the past might help to bring this notion to light. I recall when I was 11 years old I was singing while on the playground. I loved Elvis (and his gyrations) and the song, *You ain’t nothing but a hound dog*. I was a new student at the school and liked the attention of the other children. Later, my teacher asked me to sing the song in front of her class. She was shocked by the performance and made comments that negated and demeaned me. I never sang in public again, and it took many years before I could speak in front of a class. I lost trust in teachers and closed off my singing and speaking voice. I find it somewhat ironic that I am now a teacher. I see judgment,

criticism, and abuse of power by adults, or persons in authority, as the main source of destroying the spiritual connection between the Divine Child and Mother Earth. The spiritual body of the child is left scared and vulnerable to further similar insults in the future. It is as if the encoded memory of a child's injury makes the energy body vulnerable to future insult in a region.

In the southerly region of the Divine Child's archetypal circle, the singers of the song-lines find images that speak of a region negatively affected by the socialization process. This felt sense of place hearkens back to the sharing given in Chapter One of my experience of dis-ease in this region. The southerly region of the Divine Child holds the emotional perceptions and evolution of the Divine Child. Found in this direction are the encoded images of re-memberances stored along the song-lines of the Divine Child's energy body. It is here that Tortoise views "a tiger, pacing endlessly, on a path worn firm in the ground from repeated use." Shanti describes "being inside a cold, damp, sewer pipe, and feeling afraid of danger from floods and rats." She remarks, "I've been there before as a child." Isis is given the image of "a child's boat floating on the still surface of a lake and viewing (the image of) four, really smooth, river rocks below." Alexandra relates disappointment at not feeling able to join in the play of the dolphins. "There is a feeling of sadness and confusion because of a lack of understanding (as to) why I am this way (without trust and being fearful)" (Alexandra).

The comportment of the tiger discloses the emotional atmosphere of the felt space for Tortoise. Her Divine Child's emotional existence is that of a pent up tiger, resulting from its confinement, limitations, frustration, physical tension, and non-releasing of its energy form. Shanti's Divine Child's felt space is emotionally unshielded to the negation of others,

and the child is without coping mechanisms to prevent the emotional waste of others from flowing through her. This Divine Child's felt space is that of feeling the overwhelming emotional filth of others. Alexandra's Divine Child's felt space is that of a pervasive mood. She feels fear, distrust, confusion, and sadness, and she expresses a lack of self understanding. Alexandra's emotional distrust is described as profoundly immobilizing. The women's felt space is primordial and pre-linguistic. The women speak the truth encoded along the song-lines of their Divine Child in the south.

The felt space of this Divine Child, as revealed by the images given, relate the emotional damage to the soul's of female children in society. The Divine Child suffers from the projection of a prescribed, role-socialization process. Varying degrees of damage are evident from the examples given, ranging from being a witness of emotional upheaval, living in fear, to being a victim of abuse. The felt space speaks of fear, pent up rage, being overwhelmed, and witnessing others who are overcome emotionally and turned to stone.

When the travelers move to the westerly region (the area that holds the mental perceptions) of the Divine Child, the felt space for Tortoise is described as seeing "an overgrown jungle where she has come to the end of a path." She is closed off, and feels disappointment, defeat, and being without choices. The images retrieved by Isis include, "a child giggling, laughing, and having fun, and then seeing a green frog hopping." These images reveal a sound-ful being who listens to her deeper nature, and she perceives this felt space as one of playful joy. Shanti views scenes that include "being close to the ground, being within the ground, and then tunneling through the maze of an ant farm." This Divine Child moves easily through the *ground*, bringing close to view the nature of her relationship

with the flesh of Mother Earth. Shanti's Divine Child's felt sense of space in this region is one of goodness and nurturance by a Divine Mother.

The felt space for Alexandra's Divine Child's in the westerly region brings to view: "a dark sky, and an older woman crying over a black hole in the ground." "The land and grass surrounding the black hole is scorched and dying." Alexandra's Divine Child is disclosing the experience of death in this region. The state of mind is disclosed in the images of a bare, dark mood. The mental plane of this Divine Child is felt as being severely wounded, and her groundedness to Mother Earth is felt as a space burned and dying.

The singers of the song-lines of soul's landscapes reveal in the descriptive images above that a felt sense of space exists in each of the regions of the archetypal circle they traverse. These images show how a "walk about" unfolds the condition of the archetype that resides in various regions of being and the felt sense of that space is shown. The women describe regions that are healthy and in balance, and they unearth areas of soul that are damaged and in need of attending. The lived sense of space has a perceivable atmosphere through which a seeker must travel in order to know the nature of the archetype that resides in that place. When an archetype experiences an insult or harm, the holy wind is blocked, and images of the cause are stored along the song-lines of soul in the body. The human body is a metaphor for the earth of our being. "Earth, in its deepest truth, is the Being of beings, presencing *in our world* as its elemental ground" (Levin, 1985, p. 284). The human body is our earth, is our deepest truth-filled ground, manifesting as the ground of our being that resonates to the elemental ground of all Being.

Continuing the questioning of the women's texts, I wonder if the singers of the song-line's descriptions uncover how their bodies *feel* when they travel in various regions? What does the experience of the body relate about the nature of the region, and/or the nature of the archetype faced when the women travel in the soul landscape? How do the images the women uncover open up the nature of the lived bodily encounter with the primordial nature of being? How does the body encounter and experience the Other?

Being Bodily Present to Being

When I meet another, I perceive with my senses who/what is approaching. When the travelers move into the archetypal circle and approach the archetypes, these same senses come into play, but on a higher level of perception. Writers describe this awareness as attunement, hearing with the inner ear, or seeing with the inner eye, or a body felt sense of merging with the Other. Through out this study, the works of Levin and Merleau-Ponty are cited to support my understanding that when one's being meets another being, something is exchanged between them, something that can be described. Casey and Merleau-Ponty take this notion of exchange to an even higher level when they contend that a Great Self, or Higher Visible Tangible, is created. How do the traveler's experiences support Casey and Merleau-Ponty's notions when they meet an archetype in the sacred circle?

One example of such a meeting is contained in Shanti's "walk about" with salmon, she relates:

I can smell it (the salmon). I can feel it. The salmon (spirit) is swimming through me. (I sense its spirit) swimming through my body fluids, my arteries, and my heart. (There is the sensation that) my body fluids and the streaming (of the river) are the same. I am the stream and the stream is me.

In these perceptions, Shanti has a total body awareness of the presence of the Other within her being. Her body fluids and this streaming sensation are identified as being of the same elemental substance, and both become the streaming that flows through Mother Earth. There is the acknowledgement of the sensation of a merging between the two into something larger than self. Levin would say that Shanti is experiencing her human body as the “original metaphorical text” where “wisdom itself has been given to us in secret”... “concealed...within the hermeneutical symbolism of religious traditions” (1985, p. 171). In this case, the religious tradition is that of Native Americans. The sacred elements of Shanti’s experience are the salmon, the water, and Mother Earth. Shanti becomes these sacred symbols.

When Tortoise travels in the region of the Sage, she describes a bodily felt awareness of experience in the following:

I am a whale, swimming and diving in a deep, deep blue ocean. I feel the water flowing along my smooth, black skin. There’s nothing else there except me and the water.

In this region, Tortoise’s awareness is that of a whale experiencing the body of the ocean flowing over her skin while she dives. The whale is a symbol that signifies one who can swim deeply in the waters of the unconscious (Sun Bear et al., 1991). For Tortoise, her bodily felt sense is that of becoming another species and having an experience perceived by that species of yet another body of being (water). In this instance, the whale is experiencing the depths of the ocean, a metaphor for the unknown depths of Being. Again, we see the merging of awareness of self with something larger than the self.

Like the other singers of the song-lines, Isis has the ability to visualize. When she reaches the region of the Sage in the east, she views: “Just a blank face, with a diamond in the third eye.”

I receive the message, ‘You know.’ It is as if there is awareness here, that I already know the answers and that this (knowing) is all I needed to know.

Isis has the bodily felt sense of being affirmed in her ability to understand that in the north, she ‘knows.’ It is an intuitive knowing based on the knowledge that she has clear vision to perceive like a precious, pure diamond. When she moves to the Sage in the west, Isis experiences another bodily felt sense of being:

There is the sensation of movement. I see a dancer leaping, and I feel exultation, (accompanied by) the need for action and a sense of great ability.

In this description, Isis relates what it feels like within her own body to sense the movement of another dancer leaping. This sensed movement brings with it an elevation of mood, the motivation of a call for activity, and the uplifting sense of huge potential. When Levin addresses such movement, he refers to it as ‘stride.’ He remarks:

What makes such a stride ‘ontological,’ then, is the *openness* of its awareness to the deepest meaning of ground encountered by the motility and the intense *energy* (*physis*) this openness lets burst in. (Levin, 1985, pp. 269-270)

Isis experiences this openness to Being to the deepest ground of being. Her body’s felt sense becomes the energy moving through the dancer, accompanied by an elevation in her mood and the desire to carry out activity that promises success.

When Alexandra journeys in Mother Earth in the east, she finds herself in a dark forest. She relates the bodily felt sense of, “I am being watched.” “No matter where I turn, the unknown continues to follow me.” Alexandra is sharing yet another bodily felt sense of being perceived by some travelers. It is the capacity to sense with their energy body when

someone, or something, is scanning the energy in their soul landscape. Alexandra continues, “I feel that I must remain alert in order to protect myself from something that is approaching in my life – something that I eventually must face.” In this example, Alexandra feels hunted by something she perceives to be a predator. Clairsentience is this ability to feel with one’s energy body, the nature of projected energy from the Other. It is an experience that can be felt as negating, also, as cold, weight, pain, or an extreme disturbance in the energy flow of one’s being. Often, the experience is accompanied by a ‘knowing’ of the source. Alexandra uses this skill to sense danger in her surroundings, and as she matures, she will adopt powerful shields to protect herself and her energy body from such disturbance.

From these sharings, the bodily felt sense of being reveals that in the Flesh of All Being the experience of crossing the chiasm and touching the Other happens as Merleau-Ponty posits. There is the experience of knowing that a reciprocal, mutual exchange of energy occurs between the self and Other, and there is a merging between the two into something greater than the self and Other (the creation of a Higher Visible Tangible). The bodily felt sense of being merges with the Flesh of All Being using the awareness of higher developed abilities of our common five senses of perception. The women see, hear, feel, and know on their primordial grounds of being the nature of the self and Other.

Continuing the questioning of the women’s descriptions, I ask myself if the travelers relate the notion of experienced time during their journeys. Is there a sense that the passage of time occurs, or that time is revealed? How do their images uncover the notion of the experience of the felt passage of time?

Feeling Lived Time

Felt time is a subjective notion that describes the experience of the passage of time and seasons, and the awareness of notions that distinguish different aspects of time, such as past, present and future. When Isis enters the region of Mother Earth, she views a sunrise. She relates, “It is a fire (on closer observation). It is morning and dew remains on the grass.” She is observing the environment and elements of lived time that tell her she is feeling what humankind describes as morning time.

In Father Sky at Center, Tortoise shares feeling enclosed in a ball, knowing it is time to be birthed (“time for me to come out”). She relates a sense of awareness that she is ripe, but not ready to break out and gain freedom. She chooses to rest, knowing that in the not-so-distant future she will emerge. For Tortoise, the felt sense of time is one of a subjective awareness that in this region she is approaching the maturity of her spiritual being. In another description, Tortoise relates her physical awareness of the passage of time when she shares that being in salmon in the east is “hard and the length of time meditating was new for me.” These words tell me that Tortoise is engaging in a process of exploration that is very complex. It entails a dual awareness of felt time. One awareness is felt in her physical body, and the other is the awareness of being with salmon.

Another description that reveals the subjective sense of time comes from Isis. She relates (in salmon in the south) the image of viewing the presence and growth of a sunflower and noting her emotional response to the flower’s growth. This image evokes the memory of a felt sense of time that occurred in the past when she was a girl scout. The scouts planted sunflower seeds and watched their growth over time. Isis relates her

ambivalence as a scout regarding the sunflower's accelerated growth rate, feeling intimidated, overpowered and fearful. On the other hand, she admired the sunflower's stature and boldness. This image relates how the passage of time is experienced on a "walk about" journey and how memories that enhance the image's meaning are recalled.

Isis relates in another region of salmon (in the west), "seeing an image of multi-colored corn stalks, like a cornucopia:" She shares that this image evokes memories of autumn, Thanksgiving, a cozy feeling, and dryness. This image demonstrates how the seasons are depicted to relate a sense of time and the felt sense of a region.

Shanti's subjective felt sense of time comes from her "walk about" in Mother Earth when she relates walking inside a dark cave. She is aware it is daytime because she sees sunlight coming down from a crack in the ceiling. "Walking out of the cave, the sun hurts my eyes." This experience reveals how the time of day is shown in the way the various images relate to other images in the scene. Shanti knows it is daytime because of the presence of a bright sun and feeling its warmth.

Alexandra's "walk about" with salmon in Father Sky relates a different felt sense of time. She describes the act of looking upward. "The sky is a deep, dark blue, becoming lighter in the distance. There are stars in the sky." In Goddess in the west, Alexandra relates, "It is nighttime and the only light comes from a fire at the center of the space." In both instances, I am aware that Alexandra's felt sense of the place is one that would be experienced during the nighttime. She brings to the exploration of a "walk about" images that place the scene in the context of a surrounding night. In another experience (in Sage in the south) Alexandra observes, "a brilliant light emanating from a cabin at the center of a dark forest." Alexandra continues:

Inside the cabin is the older version of the mythical Isis. She is cooking over a fire. I see that the light source is coming from the cooking pot.

Again Alexandra's images use the contrasts between light and dark to relate the meaning contained when experiencing a place. In this instance, the deeper meaning revealed by the image is the mythical Isis is showing Alexandra that the light source of all Being is contained in the vessel that sits over the central fire.

From the above experiences, the women describe their felt sense of time through images that show different times of day and seasons of the year. The passage of a felt sense of time is experienced in the observation of the growth of an object and the emotional response to that change. It is experienced when observing an image that contains elements that combine to reveal a sense of contextual time, such as the sunrise, the presence of dew on the grass, and the sound of the morning dove. The subjective sense of the passage of time is revealed in the notion of being ripe and ready to break free. A more subtle sense of the passage of time is revealed in the notion of transformation of being that occurs in the fire where the vessel heats up the source of all Being.

Levin (1989, p. 259) asks the question, "Can we achieve a different sense of time by developing our capacity to hear?" I would ask, "Can we achieve a different sense of time by developing our capacity to be in the present?" Levin relates the development of our capacity to hear to the practice of Zen. He remarks:

A Zen experience is a moment of 'vagabond' listening: a moment when we are radically open to whatever may sound forth – whatever the timing of temporality may give. It is a moment of 'just listening', akin to the practice of 'just sitting', i.e. *zazen*. It is possible if and only if we have broken the spell of everyday timing and reversed our inveterate tendency to press ourselves into the time of a specious present – a present made so full, so self-sufficient, so purely and totally present,

that it is actually, in the final analysis emptied of all meaning, isolated from its past and futures. (Levin, 1989, p. 267)

With these remarks, Levin limits the example to the felt sense of time to the experience of a listening presence to the presence of all Being. The descriptive sharing given by the women above speaks to the experience of being present to the presence of all Being and sensing time from multiple perspectives, a sensing that can only be described as living in the sensorial moment ‘like sitting on the edge of a razor blade’(Trungpa, 1991).

Continuing my questioning of the women’s texts, I ask if their words tell me how it feels to be in a relationship with the Other? What relationship exists in a sacred place? Who comes to such a place and how do the women respond to the Other’s presence? Do I get a sense of how the women feel when they meet the Other? Does this experience evoke a sense of relation to this Being?

Felt Sense of Relation

Van Manen describes the experience of the lived other as “the lived relation we maintain with others in the interpersonal space that we share with them” (2003, p. 104). We meet and experience others with our whole beings, especially our bodies. The nature of this interpersonal space can be seen by how we are physically present with/for others, by the physical impression perceived of the other, and by the conversational relation developed that promotes transcendence of being (van Manen). In this transcendence of being, the meaning, purpose, grounding of being, and an experience of the absolute Other can occur (van Manen). In the discussion above of the bodily felt sense of being, the women describe a joining, a connection with, and an attunement to the Other. Much of their sharing in that section can apply to the felt sense of relation with the Other. Taking

the discussion to a deeper level begs me to explore the notions, transcendence of being and metamorphic change of being.

Metamorphic change of being. The most common example of metamorphic change of being found in nature is the life cycle of the butterfly where a life form goes through various phases of development and dramatically evolves into a different life form that transforms its visible and invisible nature and abilities. For humans, an example of this process resides in the transition of an impregnated cell into a fully formed fetus. It might be argued that the process is present in the transition of a soul into the spiritual realm when the body expires. When metamorphic change of being is dwelled on as a notion representing the evolution of a process contained in a sacred place, the notion transcendence of being is evoked. When this notion, transcendence of being, is reflected upon, it calls to mind yet another notion, transubstantiation.

Transubstantiation. Transubstantiation is a religious metaphor used by the Catholic Church to teach its members the dynamic, spiritual process that occurs when the bread and wine on the altar are transformed by the priest during Mass into the body and blood of Christ. Transubstantiation is a metamorphic change of being that occurs while the priest performs the Mass, standing on consecrated ground. The priest represents (or stands in for) the community of believers, who join together in a sacred place, performing a ritualized ceremony with the intention of communing with a most holy archetype of being, Christ. During Mass, two powerful archetypes meet, the priest and Christ, and commune on the altar where the visibles (the priest's body and the bread and wine) and the invisibles meet (the soul landscape and energy body of the priest meets the soul landscape and energy body of Christ). On the altar, a dynamic exchange occurs at the

chiasmic boundary between the priest and Christ. The two beings meet within the Flesh of All Being (in this case, the body of the Church). Both experience the process of intertwining and mirroring of being; both sense double belongingness, reciprocity of exchange, and mutual reversibility of being. Encoded on their energy bodies and their soul landscapes is the essence of the Other's Being. Christ becomes the essence of the priest, and the priest becomes the essence of the living Christ for believers. This union of being results in a metamorphic change in both. A higher, Tangible Being is created by their union that results in a Greater Self. In this example, the higher, Tangible Being is The Roman Catholic Church, The Body of Believers. The believers mystically participate in the Mass and receive the energy essence of the Christ through the symbolic ingestion of the wine and bread transformed during Mass. Believers in transubstantiation acknowledge that they are consuming the actual body and blood of Christ. The higher, Tangible Being formed is a sacred community of believers whose soul landscapes embody and reflect the nature, and being, of Christ. The Higher, Tangible Being becomes a Greater Self, The Roman Catholic Church. Transubstantiation is a western notion that reflects the world view of a specific group of people and their religious teachings.

How might metamorphic change of being, transcendence of being, and transubstantiation assist in deepening an understanding of the elements of sacred experience revealed in the texts of the singers of the song-lines of soul. How might these notions assist in understanding the experiences shared by persons whose world view is based on an evolving, circular notion like the archetypal circle? What notion in the literature encompasses the meanings contained in these notions that will evoke the descriptions given during a "walk about?"

Shape shifting. In Native American religious thought, a notion that captures the meaning of metamorphic change of being, transcendence of being, and transubstantiation is the phenomenon referred to as *shape shifting*. According to Andrews (2005), there are different forms of *shape shifting*. He relates that *shape shifting* is:

The ability to effect a change in oneself, in others or in the substance of the environment. This change can be physical or spiritual...Our spirit is able to travel...(with a totem) animal and see with its eyes, hear with its ears, and sense with its senses...There is an actual merging of spirits...it becomes easier to express the qualities of the animal...we can perform simple and even ecstatic dances and rituals that create such a powerful change in consciousness that we feel as if we are actually changing and personify the essence of the animal...even though we may not physically change to observers, internally we may have a profound transformation that can be accompanied by dramatic physical responses and releases. (Andrews, 2005, pp. 11-13)

What Andrews describes in the above passage is the metamorphic change of being that occurs between two beings when they meet in the 'Flesh of All Being,' an exchange described by Merleau-Ponty (1948/1968) in his thesis on the presencing of the visible to the invisible. An example (related in an earlier Chapter) is Black Elk's description of how his awareness and knowing became merged with the spotted, eagle feather during a Sun Dance Ceremony. Black Elk relates that the spotted eagle feather guides him to the heavens where he dialogues with spirit guides.

Another example of *shape shifting* that incorporates and extends the phenomenon of transubstantiation is observed in the Native American culture where a group of people engage in a religious rite to bring about the creation of a Great Self. *Shape shifting* occurs when an entire community engages in the Sun Dance Ceremony. The Sun Dance Circle is equivalent to a church. The medicine man and the dancers represent a group of individuals who sacrifice their bodies and energies on behalf of a community. This behavior is equivalent in meaning to the activity of a priest communing with the bread

and wine during a Mass. The ultimate *Shape Shift* in the Sun Dance Ceremony is the creation of The Great Self, a Higher, Tangible Being that is in residence on the land for the community of All the People. Just as the Mass creates the higher visible in the form of the living, Universal Roman Catholic Church, Native Americans participate in the rite of the Sun Dance Ceremony to create a higher, Tangible Being, the Great Self. The mystical participation in the rite is the act of a co-creator of The Great Self and the birthing of a sacred, New Universe of Being for the entire community anchored in Mother Earth. An example is found in Casey's sharing of the creation of a Great Self by the Navajo's ceremonies.

Metamorphosis of engagement. In this study, the women take part in a ritualized "walk about" on their consecrated ground of being and become implaced in their soul landscapes. They meet the archetypes of their souls that are in residence in specific directions of the archetype circle. Each woman becomes both the priestess and the sacrifice during this "walk about." She becomes a priestess (co-creator of exchange in the relationship) because she actively and mystically participates in viewing, understanding, and changing-by-presencing the soul landscape and the relationship with the archetype. Each woman becomes a living sacrifice in that she sees the truth of her being, and can no longer remain ignorant of the experience of her soul. The sacrifice of exchange and change call forth elements of her true nature. Careful presencing calls into being the process of 'sitting on the edge of the razor blade' (Trungpa, 1991) and viewing the archetype and the soul landscape. A "walk about" is a profoundly life altering experience because all that is hidden, ignored, and taken for granted in one's existence comes in to plain view. The sacrifice of one's ignore-ance breaks open the door to the experience of

authentic truth. The nature of the soul's existence is laid bare. The higher, Tangible Being (both visible and invisible) produced by the experience of a "walk about" is the creation of a woman walking this earth as an embodied channel for the Divine Feminine in full knowledge of her sacredness, power, and purpose.

During the "walk about" there is, by design, the intended presencing between the visible and the invisible. For the Native American, this sacred presencing is noted in the words of Lame Deer when he describes his experiences during vision quests (given in an earlier Chapter). When presencing in an archetypal circle, the visibles are the women, creating a sacred place that contains an area demarked as the sacred circle. This presencing includes the ability of the women to silence the activity of the mind and to shift their awareness to a deeper experience of the senses and the body. This focus is a razor sharp attending to the self and one's surroundings. In consecrated implacement, the archetypes are named and called into being-present in the sacred place. Within the archetypal circle, a dynamic interchange of being occurs between the visibles and the invisibles (the women and the archetypes of being). This interchange of awareness and energy occurs at the chiasmic boundary and is experienced very much like Trungpa's notion of 'sitting on the edge of a razor blade.' The chiasmic boundary is the *space between* the two entities where their energy bodies meet. A dialogue of being on all levels of being occurs. How does the "walk about" incorporate other elements of Merleau-Ponty's thesis?

In Chapter Four, the singers of the song-lines create a sacred place and learn the directions of the archetypal circle. During this learning experience, the invisible named and called into being present with the visibles is the salmon. As the women move about

the directions of the archetypal circle, a communicative relationship or dialogue occurs between the women and the salmon at the chiasmic boundary. The salmon acts out (and displays for viewing) how the experience and expression of its being changes as it moves to each direction, and it reveals how being in a specific direction influences the way it manifests and relates to its surroundings. This learning experience with salmon teaches the women the nature of each of the directions and how being located in one of the directions influences the manifestation of that life form. As the women extend this learning, they incorporate the knowing of how being located in one of the directions influences the manifestation of their own life forms, perceptions, and experiences.

In the salmon archetypal circle, the women express a deep sense of feeling bodily connected to the salmon and to the blood of Mother Earth. Their words paraphrase the notion of “inter-connectedness of being.” Merleau-Ponty’s term for this notion is the *Flesh of Being*, and Lame Deer’s is *woniyá waken*. Both carry the meaning of a Divine Elemental that permeates and connects all Being. There is an intertwining of presencing at the chiasmic boundary where an energy exchange happens that leaves a signature of each being on the other’s being. The two become known beings, each to the other. This intertwining is a sharing of encoded knowingness about the nature of each that occurs between the visible and the invisible. An example of this phenomenon is when one of the women faces the wilderness she loves, and experiences the wilderness reflecting back to her deep affection and love represented by a scene bathed in a rose color.

Other elements in Merleau-Ponty’s thesis include the experience of the quality of double-belonged-ness, mutual reciprocity, and reversibility of known-ness (all closely related notions that vary only in the intensity felt and the degree of knowing). In double-

belonged-ness, the seeker experiences becoming the archetype and merging with it. An example in Chapter Four is shared when Shanti relates, “The salmon and I are One.” Another example that helps to unfold these notions is found in an earlier chapter when Mary relates meeting the Great Teton Mountain. She shares that the mountain becomes an archetype of her being and is encoded in her embodied being. She sees the image of her being encoded in the soul landscape of the mountain’s being (reversibility of known-ness). It is as if a unique signature is left on each by the other because of their meeting (a mutual reciprocity of energy exchange). There is a merging of being where Mary experiences being a mountain and the mountain learns what it is like to be Mary. This merging of being is an example of double-belonged-ness that is an intense experience resulting in the chiasmic boundary falling away between beings. Created by the union of these two energy beings is a higher, Tangible Being in the form of a Great Mountain Woman who resides in the place for both, linking them in a shared memory of being for all time.

An example of feeling, or sensing, the archetype with one’s energy body is related by Tortoise. Tortoise feels the physical body movements of the totem animal, the eagle. She embodies the activity of an attacking eagle. She relates she feels her body take on the posture and movement of the eagle’s wings and talons grasping for its prey as it strikes for the capture and kill. The phenomenon of *shape shifting* is powerfully evident when the women move to the direction of the God-head at Center.

Shape shifting at center. When the singers of the song-lines reach the Center (full text is related in Chapter Seven), we find that the participant, Isis, is shown a Goddess in the form of a Dancing Princess. The goddess-head at the Center of Isis’ soul landscape is

a creation channel who sings and dances to the songs of the universe and the sound of the drum of Mother Earth's heartbeat. When Isis is presencing and allowing the metamorphic exchange to occur at the chiasmic boundary, Isis becomes a channel for the Dancing Princess and is blessed by the rays of sun. At Center, Isis merges with the Dancing Princess and mystically participates in the act of dancing a world into being. The higher, Tangible Being created by this union is revealed, and the knowing given to Isis is that she is a channel for this Goddess and that she participates as a co-creator in fashioning a world blessed by Father Sky. Her experience affirms that the feminine soul dances and co-creates in the same manner as that seen in the larger Sun Dance Circle.

When Tortoise reaches the Center, the archetypes at the Four Corners are present. She is drawn to the archetype who resides in the west, the land of the Divine Goddess. She is instructed by this archetype to "Just share." Tortoise learns her Center circle is a complete one because the four archetypes are in residence. She learns her power resides in the west. She is an embodied channel of Divine Womanhood who is instructed to give of her self to others. Tortoise is a channel for feminine energy whose purpose is to be present for others. No higher, Tangible Being is noted in the images she shares, but Tortoise is given an understanding of her divine purpose in life. She also has an understanding that the four archetypes reside within her being and assist her in her purpose.

At Center, Alexandra describes viewing a ceremonial scene where she experiences the dual role of being both a participant and an observer. She notes the construction of an elaborate sand painting, and she notes that her totem animals are present. She observes the elements of a healing ceremony being performed on herself.

This observation teaches her various roles in the ceremony and how to perform each of them. Viewing the scene teaches her the construction of a sand painting and the presence of various elements of the sacred place. She also learns what totems to call to be present during this ceremony. Alexandra is being taught the crafts of a medicine woman by a medicine woman who lives within her soul landscape. She is also the center of the ceremony, the one being raised to a higher level of spiritual being. Alexandra becomes the power at Center, the observer learning, and experiences the role of what it means to be a vessel in the center of a sacred fire circle.

Finally, we come to Shanti's description of being at Center. Shanti's archetypal circle is a complete one because the Four Chiefs are present. She is given recognition through personal contact with the hands and eyes of the Four Chiefs. Gifts are given to her by these sacred ones. Each gift represents a symbol of a unique spiritual quality being bestowed on her. Shanti's heart is touched by this scene, and she cries. Shanti's description is an example of the phenomenon of mirroring and mutual reciprocity of being noted when she relates that the Four Chiefs are grounded by the earth below, while at the same time she observes them (and the scene) painted in the sky above. At Center, Shanti views the mirroring of the archetypal circle below being reflected in the sky above. It is a form of simultaneous awareness of dual levels of being, occurring at the same moment. For Shanti, her lower self and higher self are aligned, balanced, and in harmony. The presence of the Four Chiefs supports and affirms her present state of being as a reflection of harmony between her higher and lower selves.

Van Manen remarks that the experience of the lived other is "the lived relation we maintain with others in the interpersonal space that we share with them" (2003, p. 104).

The archetypal circle is a sacred church of bodily implacement created with the intention to share interpersonal space with the Flesh of All Being. The archetypal circle is a holy place constructed with the intention to become a co-creator with the Other intending to name and call into being a Greater Self of Being for All.

A Pedagogy Within: The Nature of Hozho

Hozho is a Navajo word that speaks of the harmony and balance of a soul that is whole. Hozho is a process of renewal and becoming whole. Once this state is achieved, one “can actively impart this state of well-being to the enveloping cosmos, through the transforming power of song or prayer” (Abram, 1996, p. 236). I began this chapter reflecting back on what brought me to this study. I questioned whether my experience of the archetypal circle is similar to that of other women’s. The literature holds sparse examples of a woman’s “walk about” in an archetypal circle. This phenomenological study tells me that, indeed, other women do have related and universal experiences of this phenomena. The lived experience of being in a sacred place evokes a felt sense of Other/place, a felt sense of being bodily present with self and Other, a felt sense of time and its passage, and a felt sense of universal relationship. Although the experiences related by these women are uniquely their own and personally significant to them, the universal themes present in their sharings embody humankind’s common lived experience of a phenomenon.

This undertaking is ultimately an example of a teacher, a nurse psychotherapist - phenomenological researcher investigating a phenomenon that is a part of my life. It incorporates elements of what it means to be a teacher engaging in pedagogy (on a deeply spiritual level) while guiding individuals and groups about the elements that comprise an

archetypal circle. The intention of this instruction is to reveal the nature of what some writers call mind-body-soul work, and others refer to as depth psychology. Writing this dissertation is a scholarly effort intended to connect the notion of mind-body-soul work to its roots in philosophical and spiritual thought. The philosophical dialogues contained in the process link intensive psychotherapy to related philosophical notions (that encompass hermeneutical, evolutionary, circular thinking) and to religious notions (that base their foundations on the construction and movement of elements that comprise the universe). The connection of all Being is emphasized and highlighted as a universal phenomenon.

The phenomenological method of research is able to capture the meaning of the lived experience of a “walk about.” Hermeneutical phenomenology opens up and brings into view phenomena that normally remain hidden, buried, and encoded in the tissues of the human body and in the impulses of the energy body. These hidden phenomena can, if left unattended, bring about symptoms, or illness, to the physical body. The use of the archetypal circle, as a guide to exploration, can reveal the location of the dis-ease and the nature of the context that brought about its existence. The words used by the women to describe their experience unfold the phenomena like a flower and bring into awareness the beauty of the feminine and the sacredness of all of creation. Their words describe the nature of damage that a culture can impose as the feminine soul evolves from childhood into womanhood.

This study calls into view the relationship that exists between humankind and the land on which we stand. It is a relationship of ‘sacred interdependence,’ a metaphor representing a reciprocal interconnectedness in the way the two beings experience

existence. The earth is both real being and a metaphor for one's soul landscape. The nature of the earth's existence reflects the nature of the culture and the people who reside on it. A culture that considers the earth to be sacred lives in a sensitive, consciously-caring-relationship with it. Such a culture holds as one of its foundational values the sacredness of the land, and such a culture projects a reverential attitude toward the earth, similar to the one assumed when entering a house of worship. The earth is a sacred, holy place/being on both the visible and invisible levels of Being. The nature of the earth and a culture is reflected in the encoded signature carried on the flesh of both after they meet. When this relationship is elevated to a spiritual level, the visible and invisible merge and mirror one another, creating a higher, Tangible Being. The ground of being, and the culture residing on it, become One Sacred Being, the Great Self (like the relationship of the Navajo to their land, described earlier in this study by Casey).

The renderings given by the women reveal the need for my pedagogy to address deeper issues that women face because of their gender. Their words imply the need for learning and knowing that will assist them to find the deeper meanings for their existence. The study implicates (dualistic) language and culturally imposed roles as sources for the blocks and disturbances found in some regions of the archetypal circle. This explanation is given because during socialization, language and culturally imposed roles and functions are driven by masculine logos, creating multiple levels of imbalance in both genders. The feminine voice (in both) is unattended, unheard, or worse, silenced.

Connections Made: Attention To Related Fields

The content of this work connects to the Wellness Community and holistic healing disciplines because it is founded on the same energy based, holographic model.

This type of endeavor entails accepting the notions that humankind is One energy being and a reflection of One Great Energy Being. Work of this nature is a living process, grounded on the notion that caring for the soul encompasses “ongoing care rather than as the quest for a cure” (Moore, 1994, p. 19). A “walk about” journey is the opportunity to pause and observe the soul unfolding the deep layers that exist in the daily activities of one’s existence. The process is one of presencing with the nature of the soul.

If you attend the soul closely enough, with an educated and steadfast imagination, changes take place without your being aware of them until they are all over and well in place. Care of the soul observes the paradox whereby a muscled, strong-willed pursuit of change can actually stand in the way of substantive transformation. (Moore, 1994, p. 19)

In Chapter One, I gave an example of attending to my physical body when it was in crisis. The renderings given of this dis-ease process unfolded the nature of a repressed aspect whose voice and will were damaged. Observing the process of this aspect’s deeper layers of being revealed the true nature of the voice contained within this soul. You are listening to this voice now. It is only through an educated and steadfast imaginative process that this voice became whole and is able to speak through this study.

There is a direct connection to Jungian, psychoanalytic thought in that the study’s approach is founded on the use of an archetypal circle. Like the mandala structure employed by Jung, the archetypal circle is based on the same philosophical underpinnings of a cyclical, circular nature of evolutionary existence of humankind and the universe. When Jung began using the mandala, he viewed them as “cryptograms concerning the state of the self” (Jung, 1963, p. 196). His discovery of this circular form of exploration gathered into his awareness soul fragments of his lived experience. He writes:

I had the distinct feeling that they (Jung's mandala drawings) were something central, and in time I acquired through them a living conception of the self. The self, I thought, was like the monad which I am, and which is my world. The mandala represents this monad, and corresponds to the microcosmic nature of the psyche. (Jung, 1963, p. 196)

The archetypal circle described in this study functions in the same manner as the mandala. The origin of the structure used is gathered from the writings of Native American's and their religious observances. Jung has taken a similar structure from the Hindu and Buddhist religions and adapted it to psychoanalysis. Chapters Four through Seven contain the descriptions offered by four women of their cryptograms that concern the state of their selves. These cryptograms reveal that areas of their beings have suffered and areas of their beings are indeed god-like in nature.

The circular "walk about" journey used in this study can connect to psychiatric nursing. At the graduate level of study, the use of an archetypal circle can be a part of psychiatric nursing curriculum. The program would be designed to focus on the overarching issues of the spiritual wholeness of humankind and to the inclusion of all beings into One Being. The curriculum would be designed to respect the spiritual diversity of expression found in humankind. It would view the family system as the Greater Self of the system and the family as critical to the wholeness of all its members. Singer (a Jungian analysis) shares in her book the experience of being called on to function as a family therapist, a circumstance that takes her beyond the individual patient usually cared for in Jungian analysis (1994). She writes:

One result of this was that I later studied family therapy and learned how to use its methods to enhance the understanding I had of the structure of the psyche. Today, I have more choices as to how I will work with a person or a family than I would have had otherwise. (1994, p. 361)

The archetypal circle journey can reveal the nature of the family system to the one presencing for the whole. And, like a Sun Dance Ceremony, the one attending and presencing for the family can bring about its wholeness, just as the Sun Dancers do for the People of a nation.

The sharing given by these women brings to mind the value that this method can serve as an alternative and adjunctive treatment for psychosomatic disorders and the management of chronic pain disorders (the treatment of both presently offers symptom relief, but often fails to address the underlying meaning the dis-orders symbolically and metaphorically represent). Moore proposes “a poetic response to disease” (1994, p. 159).

A poetic reading of the body as it expresses itself in illness calls for a new appreciation for the laws of imagination, in particular a willingness to let imagination keep moving into ever newer and deeper insights...we should listen to these symptoms and adjust life accordingly. (Moore, 1994, p. 159)

The body's most powerful voice is its pain and its symptoms. To presence with the fragments of soul represented in a hurting part of the body and to dialogue with the images contained in this pain and these symptoms can reveal meaning held in the images. One does need to listen deeply to the body's powerful voice and adjust one's existence accordingly.

From an academic perspective, this dissertation's content links it to the shared religious experiences that men, such as Lame Deer, Black Elk, and Lama Govinda, relate in earlier chapters of this work. With this study, the feminine voice and experience of the phenomenon is added to the literature. The women's voices relate experience with the archetypes and the directions that is similar to men's, but the meaning a woman gains through interpretation of that experience, and her response to it, is filtered through a

culturally based bias. Levin points out that Eric Newmann, a brilliant student of Jung's, translated Jung's analysis of

the body into the symbolism of the masculine and feminine principles, and attempted to correlate the history of our experience of embodiment (incarnation) with the historical transition from matriarchal to patriarchal rule (1985, p. 58).

Patriarchal societies emphasize the importance of logic and the value of the intellect; while matriarchal societies recall the importance of nurturing children and the earth and emphasize the importance of the body (Levin). The human body's experience of existence will not be completely understood until both the masculine and feminine experiences of existence are accepted as only half of life's expression of being. Balance and harmony between these two experiences must become the experience of intertwining both natures into a bodily felt experience, a whole expression of the primordial being. Such an expression prevents dualistic thinking because it will be based on the sensation and experience of the body of primordial being. Levin supports the position that philosophers need to develop a questioning stance regarding the body that promotes one to ask, "*What is it (like) to develop our perceptual capacity for responsiveness and receptivity?*" (1985, p. 60). His purpose in positing this question is because

This (question) *directly refers us* to our experiencing of perception...as a capacity for deepening our way of being-in-the-world. We are avoiding the question of the 'body'; but we do so *in order to respect that which presences primordially*, and whose presencing' is not adequately or properly understood through the category of 'bodyhood,' regardless of how much we may insist on getting to the 'essence' of the matter. (Levin, 1985, p. 60)

Levin promotes this position to avoid framing the question regarding the body from a 'thinking' position which would lead to dualism and distancing from the body's experience. Thinking must come from being present in the body. The body must give voice through itself, in itself, with itself, and in the silence of its bodily felt sense of

being. Shanti reveals the nature of this experience when she states, “The salmon and I are one,” during her journey in Chapter Four. She knew this truth revealed by her body’s perception, not from thinking about the experience.

For women raised in a western culture, the experience of viewing her soul’s landscape might reveal that both the feminine and masculine archetypes of her soul are diminished or unbalanced because of the dominance of the masculine logos in our culture’s language and perspective. It is a dominance that is both ignore-ant in nature and lacking in awareness with respect to the notions of balance and harmony required by the soul’s landscape to achieve wholeness. The dominance of masculine logos diminishes the soul landscape of men, as well, because the male’s internal, feminine archetype’s soul landscape is damaged in the same manner. The difference is that the male’s damage is hidden from view, deep in the soul landscape, invisible. The female’s damage is visible because of the disparity in power and value experienced in the female’s role and function in society.

On a deeper, spiritual level, this phenomenon relates the link between the human body and the body of the universe. The foundations of this phenomenon describe this relationship between the body and the universe as sacred, interconnected in *woniyá wakan* (Lame Deer, 1972), intertwined and arising from one sole Being (Merleau-Ponty, 1948/1968). The archetypal circle locates that one sole Being at the Center of Being.

Merleau-Ponty explores the center by asking:

What is that central vision that joins the scattered visions, that unique touch that governs the whole tactile life of my body as a unit, that I *think* that must be able to accompany all our experiences. We are proceeding toward the center, we are seeking how to comprehend there is a center, what the unity consists of, we are not saying that it is a sum or a result; an if we make the thought appear upon an infrastructure of vision, this is only in virtue of the uncontested evidence that one

must see or feel in some way in order to think, that every thought known to us occurs to a flesh. (1948/1968, pp. 145-146)

This center is the Flesh of All Being, *woniyá wakan*, that links, connects and gathers all unto itself. Our flesh is a solidified form of that substance manifesting, and our flesh senses in the same manner as the Flesh of All Being. At center, the fragments of soul are brought together and manifest as one sole Being, the God-head. For Isis, the central vision, that joined all the scattered visions rendered to her in other directions, is the Dancing Princess. This central vision tells us about her beauty, her function, and her creative nature. The vision's origin is derived from the experience of her body at center while on a "walk about."

Humankind has the capacity to be in-tuned to the nature of the surrounding environment. Moore refers to this notion as "soulful ecology" (1994, p. 272). Casey would name it "implacement in the land" like the Navajo who remark, "Our land is our life" (1993, p. 35). Soulful ecology calls to mind my relationship to Grand Teton Mountain given in an earlier chapter of this study. This place is sacred for me and represents a soulful land to my psyche. Black Elk had a similar experience of Horny Peak. For the two of us, these mountains became the central peak of the universe in our prayers and our soulful ecology. For the Tibetan Buddhist, the central mountain is Mt. Meru, the axis mundi of their universe.

Humankind can have a relationship and a discourse with the elements that comprise one's body and the body of their universe. "Every home (and body) is a microcosm, the archetypal 'world' embodied in a house or a plot of land or an apartment" (Moore, 1994, p. 271). The Plains Indians erect their teepees with the door opening to the east. Traditional Native Americans continue to build their hogans and kivas oriented to

the directions of an archetypal circle. The corresponding area of the hogan or kiva represents the directions of both the earth and sky. “Many of the world’s peoples, among them the Navajo, have long recognized the cosmological importance of the *axis terrae*” (Casey, 1993, p. 206). Casey relates their belief:

The Navajo world or universe consists of a shallow, flat disk in the form of a dish, topped by a similar form which covers it like a lid. The lower part is the Earth, while the upper part...is the Sky. (1993, p. 206)

By constructing a place oriented to the directions of the archetypal circle, these people create a sacred place of implacement that continually allows the daily activities of existence to be conducted in a sacred manner.

The human body and the body of the universe dialogue in the stillness of silence, in a person who has learned to quiet the mind and listen to the body. It is a state of being where the human’s mind reflects the nature of a calm, blue lake. Campbell relates:

There is a form of meditation you are taught in Roman Catholicism where you recite the rosary, the same prayer, over and over and over again. That pulls the mind in. In Sanskrit, this practice is called *japa*, “repetition of the holy name.” It blocks other interests out and allows you to concentrate on one thing, and then, depending on your own powers of imagination, to experience the profundity of this mystery. (Campbell, 1988, p. 209)

What emerges from the experience of this primordial, silent stillness are thoughts, feelings, images, sounds, impressions, and memories that symbolize and lay bare the nature of the soul’s ground of being. The depth of love and caring a person has for their soul (and their relationship with the Being of All Beings) is shown by how much effort and time he or she is willing to spend presencing in the soul’s landscape in that ground of Being. By caring and being in the soul’s landscape and presence, the circumstances of the soul’s existence are revealed. “We have seen that care is the basic state of Dasein” (Heidegger, 1926/1962, p. 293). He continues his remarks:

The ontological significance of the expression “care” has been expressed in the ‘definition’: “ahead-of-itself-Being-already-in (the world) as Being-alongside entities which we encounter (within-the-world).” (p. 293)

To care in a sacred manner in an archetypal circle is to live an existence of prayer and trust in the power of the Being of All Beings at Center so that the each person encountered is a reflection of a gift given by the God-head at Center, a gift of what is most needed by the soul at this time. Such a gift is a blessing, a teaching, and an opportunity for wholeness. The rendering given of my experience of the thief in the garden in an earlier chapter is an example of how gratitude for each life experience can be expressed and brought to a peaceful resolution in the soul, much like that of Morgan’s (1994) sharing of the way the Real People bring each person/event into a prayerful circle to complete it. To do this changes a Mutant into a Real Person. That is not to say that such experiences are easy to endure, but they certainly can result in much knowledge gained about the self and one’s existence.

A wise person begins to prayerfully affect these circumstances as an active participant, or co-creator of being, for improvement of the soul’s existence. This same type of participation and presencing can be extended to promote changes in the body of the world. Prayerful attending to the structure of the body of the world creates a sacred place where humankind and their cultures can live in harmony with the land and with Others. The creation of a Great Self for a Nation of People is possible; it will mirror the nature of the Navaho Nation’s relationship to their landscape and their People (Casey, 1993). Black Elk’s discussion of the Sun Dance Ceremony given in an earlier chapter is an archetypal example of this participatory presencing for the People.

What implications does this study have for pedagogy? The women's words affirm the value of promoting such qualities as justice, freedom, balance, wholeness, harmony, diversity, and inter-connection of all beings in society. Their words advocate on behalf of the need for humankind to understand the importance of respecting opposition and polarity, and their words call for the need to negotiate balance and harmony between those in opposition. The women's text calls for the importance of creating curriculum that includes ways of learning that hone the art of careful decision making founded on the capacity to weigh positions held by persons in opposition. The study seeks to support a perspective that promotes the soulful wisdom of persons taking an authentic position after weighing the positions held by oppositional forces. Dialogue with the text underscores the power of openness and trust in sacred relationships and the importance of authentic expression of one's being in a sacred place.

Personal Transformations

What personal transformations have occurred because of this study that will promote further research and pedagogy that reflects an awareness of the meaning of the phenomenon? The phenomenological process revealed the interconnectedness of all of creation and how sacred humankind is. The process underscores the power of open communication and dialogue as foundational to authentic meaningful relationship. The study describes how powerful the human voice is to the sonorous field of all life. Each voice contains a unique message and tone. The images given inform the reader of the resiliency and creativity of the soul. I continue to be amazed by the symbols and images used to communicate the phenomenon of inter-connectedness between the archetypes and the participants. I gained an understanding that this internal dialogue is a natural one,

easily learned, and that the images given (in terms of meaning) are highly valued by those receiving them.

Another insight gained is an understanding that humankind creates the lived experience of their world by the thoughts and language used to construct their world view, and by the thoughts and language projected on them by others who hold a differing view. In a culture constructed on a power-over philosophy, those in power control the dominant logos of the society. In western society, it is a masculine logos that makes up these thought forms. This imbalance of thought forms damages the soul landscapes of the people who reside in this culture. It became evident to me that a carefully constructed world view can be adversely impacted by a power-over construction of social order.

I come away from this work with an awareness of the nature of the link that exists between having a thought, calling a thought into existence, embodying a thought, and finally, experiencing a thought form's energy within the body. I realize that Heidegger's (1971, pp. 145-229) notions, "building-as-dwelling," "thinging," and "naming," are notions similar in meaning to the notions used in the study of an archetype circle. Building-as-dwelling is 'the creation of a sacred place.' Naming is the 'calling an archetype into being.' Thinging is to 'embodying an archetype in a sacred place. The words used to describe the process are generated from persons of different cultures and different domains of knowledge and lived experience. It became more evident during the research that philosophers think about and write about universal notions; our bodies experience and encode these same notions; and that persons from oral cultures live and experience these primordial, universal notions of Being. Persons from oral cultures actively participate in the creation of their sacred lived experience. These people engage

in a sacred dialogue with the primordial. Some Native Americans act out this process on a large scale, creating a spiritual entity (a higher, Tangible Being) that represents Oneness, inter-connectedness, inclusion, and respect for the sacredness of all life.

This study explores how diverse thinkers from many cultures know and express authentic universal notions in their cultures. The foundation for all, or the immeasurable ground of all being, is the knowledge that these notions arise from a sacred domain, the Great Mind of All Being. The truths given are timeless and promote harmony and unity for all Being.

Wrapping Up the “Walk About”

Where in their earthly “walk about” are the participants? Shanti is divorced, has an excellent job and a new home. She is creating a new life, and she became a Reiki Master. She lives and embodies balance and harmony, reflecting her message, “As above; so below.” Tortoise sold her urban home, in a rapidly growing community, and moved to the country side to be closer to the wilderness she loves and the wilderness that loves her. She shares herself with others, as Bear asked, since becoming a Reiki Master. Alexandra looked in the face of death, and, through presencing, transformed her being into an even stronger vessel. She continues to build her sacred pyramid and climb it. She is in the process of becoming a Reiki Master. She has entered a period of reflection that will determine the nature of her future path. Isis is nurturing the blue eggs in her nest and exploring the notion of becoming a mother. This beautiful princess chants and sings her new path into being.

From a personal perspective, this process was extremely valuable because it provided the opportunity to link vast domains of literature. I explored the philosophical

thought and logic of Heidegger, Abram, Levin, Casey and others. I came to the conclusion that Heidegger's "building-as-dwelling thought" contains the same meaning as the spiritual notions related by Black Elk, Lame Deer, Lama Govinda, Trungpa, and others, in their building of a sacred place. I understand the related logic held in the theoretical models of the energy body and the chakra system, and discovered how they relate to the directions contained in a sacred circle. I can say now that I live in the tradition of a La Loba Woman dwelling in an archetypal circle of care.

Finally, I echo Epstein's view that mental imagery is the language of spirit that can be used as a therapeutic approach for "problems in everyday life...(and) to bring the devotee to self-transformation and self-realization" (2004, p. 4). The lived experience of being in a sacred place describes how four women take a "walk about" that opens the opportunity for each to bring about self-transformation and self-realization through engaging in the metamorphic experience of being in a sacred archetypal circle. Like the Pintupi tribesmen in Chapter One, the women walk in the footsteps of their totem ancestors to recreate their spiritual worlds, the dwelling place of the Real People. Like the Real People, they throw back their heads and howl freely at the full moon to add their voices to the sonorous field of all Being. A new La Loba hums a chant and smiles as she lights her pipe and watches a shooting star streak across the night sky. It is time to go bone hunting for a new pack of wolves.

APPENDIX A

INFORMED CONSENT FORM

- Identification of Project/Title:** Touching the Flesh of Being In A Sacred Place Constructed As An Archetypal Circle: A Phenomenological Study.
- Statement of Age of Subject:** I state that I am over 18 years of age, in good physical health, and wish to participate in a program of research being conducted by Mary J. (Jan) Carroll in the Department of Education, Policy, Leadership at the University of Maryland, College Park.
- Purpose:** The purpose of this research is to describe the experience of women who construct a sacred place based on the archetypal circle with the intent to seek wholeness and healing.
- Procedures:** The procedure involves four to six educational sessions, one week apart, each 2 to 3 hours in length to prepare the participants theoretically for the study. (These sessions will take place in the researcher's home.) These sessions will allow the participants an opportunity to learn and experience the content and to ask questions about their experience. These group sessions will be taped. During the week following the group sessions, the women will have solo session in their homes. They are asked to record these experiences in a journal and to create a small drawing of these solo experiences. These journals and drawings will be used as text for the study. The participants are asked to use the information given in the educational sessions to support these solo experiences. They will be asked to journal their solo experiences for at least one-hour, on a weekly basis, for the total of six to eight weeks. These weekly, journal entries will be copied and added to the original text from the taped educational sessions and used for analysis in this study. The group will meet for a final session at which time each participant will bring a composite drawing that

represents pictorially the essence of her total experience. Each participant will explain its meaning to the group. This session will be tape recorded, transcribed, and used as additional text for analysis. These drawings will be returned to the creators after they are photographed.

Confidentiality:

All information collected in this study is confidential and my name will not be identified at any time. I will be identified by a pseudonym. The data I provide will be grouped with data others provide for reporting and presentation and my real name will not be used.

Risks:

As a result of learning this process and the reflective insight gained, I may experience some discomfort related to increased self-knowledge. I might desire to continue this form of exploration to understand an ongoing process that reveals the evolution of my being to wholeness and healing.

Benefits, Freedom to Withdraw, & Ability To Ask Questions

The study is not designed to help me personally, but to help the investigator learn more about the common experience women have while using this reflective, exploratory process for wholeness and healing. I am free to ask questions or withdraw from participation at any time and without penalty.

Medical Care:

The University of Maryland does not provide any medical or hospitalization insurance for participants in this research study nor will the University of Maryland provide any compensation for any injury sustained as a result of participation in this research study, except as required by law.

Contact Information for Graduate Researcher:

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APPENDIX B

The Teaching Plan

Beginnings

The start of a “walk about” begins with cleansing in the form of smudging the energy field of the person. We will use sage for smudging to drive out negativity in the fields. The person will center through the breath. Allow the breath to go through as much of the body as possible, taking long, slow, deep breaths. Pay attention to the body as you breathe. Feel the breathe fill you and connect you with the earth, the sky, and all that is around you. If your thoughts drift, it may help to count the breaths. Inhale on the count of four, and exhale on the count of four, pause, holding the breath for the count of two. Repeat the process until the mind is quiet. Then, let the counting fall away into silence.

Offering

As a sign of respect, make an offering of tobacco, cornmeal, or a prayer to each of the directions, mother earth, father sky and center. Say a prayer of gratitude and thanks to each.

Marking and Movement

Using a compass and small stones, mark the cardinal points on the perimeter of a circle, placing a stone at each point and at center. Begin your movement about the circle by sitting inside the perimeter facing the stone that marks the cardinal point in the East. State your intent, such as, “Allow me to see with my mind and understand with my heart, Great Spirit manifesting in the East.” Sit with your eyes closed, focusing on even breathing, and allow the silence to embrace you. Repeat the intent if needed. Notice

what you experience with each of your senses. Notice any sensations within or through out your body. Notice any thoughts, sounds, or visions that come to you. When you feel that you have completed your exploration of this direction, thank the direction. Open your eyes and write a description of your experience in your journal, giving as much detail as you can recall. Moving clockwise, repeat the same process in the South, then the West, the North, Mother Earth, Father Sky and Center. When this is completed, exit the circle by reversing the above movement and picking up the stones, giving thanks to each direction as you leave its presence.

Ending

Because of the energy that can be generated by this experience, there needs to be a grounding ritual to end the process. Get on your hands and knees and place your forehead on the earth (if you are outside) on the floor if inside. Be aware of your connection to the earth by feeling its solidness beneath you. Feel the energy of the earth coming up into your body, grounding you like the roots of a tree. When you feel comfortable, slowly rise to your knees, and then to your feet. Repeat the process until you feel solidly anchored in your body. Journal after leaving the circle to the entire experience.

Adapted from: Sun Bear, Wabun Wind, & C. Mulligan, (1991) *Dancing with the wheel: The medicine wheel workbook*. New York: Simon & Schuster.

Symbol Immersion

The process of symbol immersion is an adaptation of an exercise used by Savary, Berne and Williams (1984, p. 75) to flesh out the meaning of dream symbols. In this study, the process is used in conjunction with symbols given during active imagination while the person is engaged in a “walk about” in an archetypal circle. The procedure is as follows:

- Select an image or symbol from the “walk about” journey which calls you for relation.
- In your imagination, place this symbol in an archetypal circle, letting it come alive again while traveling about the cardinal points, mother earth, father sky and center. Focus on this symbol, keeping it in the state it was in the original “walk about.” Do not let the symbol transform itself or to move into the past or the future.
- Relate to the symbol in any way that makes it more vivid and important to you. You may change your position in relation to the symbol to see it in more detail.
- Ask questions that you have thought of earlier about the symbol and its meaning. It is the objective here to perceive the symbol clearly and to relate to it.
- After completing the “walk about” of the symbol, ask yourself how you are now relating to the symbol. It is from this relationship that the symbol’s energy flows to you, bringing wholeness, healing, wisdom, insight, new possibilities to be carried forth into your daily life.

Now, list the common characteristics and usual functions of the symbol by asking yourself the following:

1. What are some ways this symbol functions in outer life?

2. What are the unique qualities and functions of the particular expression of the symbol in my active imagination?
3. Reflect on how you relate to the qualities of the symbol in active imagination and how you relate to them in waking life.
4. Look at your list of the general qualities and functions of the symbol. Find a common theme that identifies the essential function or chief characteristic of the symbol. This will suggest what the most important meaning of the symbol is for you.
5. Next, turn the essential meaning of the symbol into a statement or principle about living life. You are taking a characteristic and turning it into an action statement so that you may live it more completely and bring the symbol alive in your daily life.

The Qualities of the Directions

Brooke Medicine Eagle (1991) said that Native American prophecy indicates the land will produce children from the white nation who understand Native American spirituality. The power of the land to speak its truth through those who are close to it will result in children who unite the tribes in a common language of caring. This common language is based on the qualities of the four fold in the round dance, or to put it in Native American language, the qualities of the four directions in a medicine circle. There is a myth that contains the foundations of this perspective that I will share with you now.

Mythical Origins of the Fourfold

Dooling (1984) included in a collection of sacred, Lakota stories one that relates the origins of the fourfold in the round. Native Americans name the fourfold in the round, the four directions. The story of the origin of the four directions begins with a message to a father who has four sons.

There is no direction in the world, and your four sons must each fix a direction and establish it so it will be forever known. When each one has fixed a direction, it shall become his dwelling place. The directions must be on the edge of the world and each an equal distance from the one next to it. They must divide the edge into four equal parts and one part shall belong to each of the brothers. They must go around the world on its edge. From when they start on this journey to when they finish it will be the forth time, a year...When they have established the four directions...then they will be as Spirits. (Dooling, 1984, p. 52)

True to their oral heritage, Native Americans relate the truth of their beliefs through stories depicting the adventures, hardships, and natures of the characters. These stories are metaphors, carrying great meaning regarding the worldviews of a people who use the oral tradition as a means to preserve their religion and culture. When I read this story, it tells me there was a time when the One, the Great Spirit, moved on the land in such a way that the people were unable to know the One. This One was the father. He was

asked to send his four sons to the edges of the world and establish points that were equal distance along the edge. Each son was unique in his expression of the qualities of the father. The people and the earth experienced the uniqueness of these qualities and knew them as distinct manifestations of the One. Each direction expressed a different quality of the One, and yet, they all express the nature of the father. When I think of building-dwelling-thinking, each son's quality is an archetypal image painted on the interior walls of a Kiva. Each archetypal image depicts a sacred quality of the mind of the One. To experience each archetypal expression of the One is the act of circumambulating and facing each at the cardinal points. The archetypal images of the fourfold are the warrior in the East, the divine child in the South, the nurturer in the West, and the sage in the North.

The interior walls of a sacredly, implaced Kiva reveal symbolic images of each archetype's nature. For the Cheyenne, these images are the eagle, the mouse, the bear and the buffalo (Storm, 1994). Each tribe will use images of the most common animals in their surroundings that symbolically represent the qualities of each of the directions. Storm says that for him, the medicine wheel is the structure that contains these four directions (1994). He suggests that movement around the medicine wheel brings wholeness, understanding, connection to all things, and wisdom (Storm, 1994). Movement around the medicine circle brings with it the knowledge of how I manifest in the world in each of the directions, allowing me to understand where changes are required to bring wholeness. Movement about the archetypal circle brings with it the facing of aspects of being that are opposites, mirroring qualities of myself that I have not owned. This facing of opposites brings home the teaching that we are all connected and

teach one another. Wisdom comes when I embrace this opposite and call its qualities my own by showing honor and respect for their manifestation in the world. I invite you to share what meaning you gather from the myth.

The following is a collection of the sharing that various writers give of the symbols that are found in traditional Native American literature relating to the directions. We are composed of a group of non-traditional, American, white women. As a result, our symbol experience may differ from those presented here. The archetypal circle will impose on the person who uses it a structure that demonstrates its power to reveal the underlying qualities of its basic nature. We will begin with the East.

East

The influence of the east begins in May and is experienced as the beginning of summer when the flowers grow. It symbolically represents the coming into adulthood. It is the season when nature's (the earth's) flowing energy and rising power are at its peak (Meadows, 1989). The totem symbol is the golden eagle. The element associated with this direction is air. The east is associated with the qualities of frankness and open-mindedness. It represents "the dawning and the illumination of morning light and our awakenings, implying the high flying and far seeing of the visionary" (Brooke Medicine Eagle, 1991, p. 285). The color associated with the east is gold (Storm, 1972). The east is associated with the spiritual aspect of the human being. The gifts of the east are "spontaneity, playfulness, wonder, inquisitiveness, and truth saying" (Sun Bear, Waban Wind, & Mulligan, 1991, p. 33).

South

The influence of the south begins in midsummer and represents the most intense and active growing time. It is associated with midday and a place of external warmth and the warmth of our hearts (Brooke Medicine Eagle, 1991). It is the place of trust and innocence, openness to learning and growth. Mouse is a common totem of the south and the qualities of being able to see closely and to organize actively (Brooke Medicine Eagle, 1991). The element associated with the south is water. The emotional aspect of humans is associated with the south. The color associated with the south is green and the qualities associated with this direction are innocence and trust and the ability to perceive closely our nature of heart (Storm, 1972). In the south, one of the lessons to be learned by humans is that there is a time to be open and a time to contain your energy and your feelings within yourself. It is the place of the heart, and the place of the emotions. It is the place we go to let go of all that is not love: hatred, fear, envy, jealousy, rage, and anger (Sun Bear et al., 1991).

West

The qualities of the west begin in the fall and at twilight when the sun is going down. It is called the looks within place (Brooke Medicine Eagle, 1991). It is a time of harvesting, gathering external and internal fruits from our experience. It is a time to clear out, or let go of unnecessary clutter, from the past. It is a time to clear out our lives and consciousness of old wounds so that true healing can begin. The totem animal of the west is the black bear, sometimes raven, crow, vulture (Brooke Medicine Eagle, 1991). The color associated with the west is black. The west is the introspective nature of humans and is associated with the human's physical body (Storm, 1972).

North

The qualities of the north are associated with winter and the act of distilling those facts, which we gathered in the west, and bringing them into the place of wisdom. In the north sits the law and the truth underlying all things. The north is the place of the wise ones, the buffalo, and the snowy owl. It is a deeply internal time of beingness (Brooke Medicine Eagle, 1991). North's color is white and its element is air. The mental aspect of a human's nature is associated with the north. It is a time of peace, a time of power, a time of compassion for all around you (Sun Bear et al., 1991). The major lesson of the north is the giveaway. It is a time when elders give away all their knowledge gained from this life. The power of the north is the power of spirituality grounded on earth (Sun Bear et al., 1991).

Center

I am in agreement with the tradition of Native Americans when they describe the Center as the Great Mystery. What qualities of this dimension are revealed to the person seeking relation with this aspect of Being is truly a mystery. Some have found the Center to be the God-Head. Others have found the deity traditionally taught in the religion of their faith. Still others, such as the great Sufi Master and poet Jalaloddin Rumi, find what is described as their Beloved. Sun Bear et al., (1991) say this central dimension is all things and yet is none of them. They refer to the Center as the Creator, The Great Mystery. It is the place where life begins and ends, a universal energy form that is present in all things and around all things (Sun Bear et al., 1991). It is the place that "teaches you about your own ability to create, about your faith, about your own sacredness, and about your ability to develop to the fullest" (Sun Bear et al., 1991, p. 25).

Argulles (1985) describes the center as “the mind of God, the eternal Creator, the Dream of Brahman...the center is one, and in the center lies eternity” (p. 12). The symbol given in this dimension is unique to each person and carries special meaning for that person.

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